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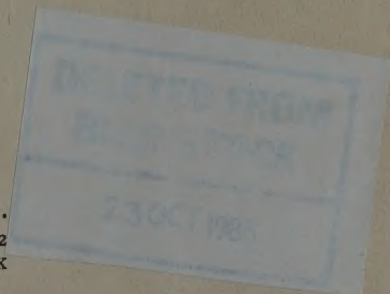
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THE ART OF LANDSCAPE PAINTING

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—BY—
LEONARD RICHMOND, R.O.I., R.B.A.

*Exhibitor at the Royal Academy ; Paris Salon ; International Society, London ;
Venice International ; Royal Society of British Artists ; Royal Institute
of Water-Colour Painters ; Royal Institute of Oil Painters ;
International Water-Colour Exhibition, Chicago,
Pastel Society ; etc.*



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INTRODUCTION



THIS book is intended to be a guide for students who are desirous of taking up Landscape Painting. The average art student, fresh from the schools, is oftentimes concerned at the difficulties connected with the manifold aspects of Nature. This book, then, is primarily intended to be a solid help, so that the student can tackle anything and everything without any fear of wasting time unnecessarily. The author has suffered personally by having his thoughts turned in many directions and trying all sorts of experiments, the majority of which were quite unnecessary, and he feels that the whole of this book, if carefully read, will save thousands of pitfalls for the beginner. There is only one thing which is really of every importance for the would-be landscape painter, and that is to cast away all feeling of timidity. Nature is so overwhelming, and she has so much to say, that to the beginner she seems to be chattering incessantly. It is up to the student, when making a sketch, to ignore everything except one motive. The great charm of landscape painting consists in the fact that it is full of possibilities for self-expression. The portrait painter, to a certain extent, has a more limited field.

Art is changing to-day. Gone for ever are those days when merely a copy of Nature was sufficient for the artist. There is no earthly reason why an art student should not have a black sky and vermillion trees in a landscape if he or she feels so inclined.

INTRODUCTION

Yet I would advise a student in the initial stages of sketching out of doors to stick to actual facts, until his mind becomes an encyclopaedia of knowledge, based on natural form, colour, and tone. Invention follows when knowledge leads the way.

My experience in the past as a teacher of landscape painting has been that quite 90 per cent of students in their earlier days of sketching out of doors invariably try to put in all they see. They are too conscientious. This conscientious endeavour to portray everything they see out of doors defeats its own purpose.

What is to be done? Simplification is the only thing that matters for the beginner, and sometimes simplification is the only thing that matters for the advanced painter. Avoid hero worship of other people's paintings. A cool appreciation of Turner is better than a fevered adulation. Remember your own individuality is just as important to you as theirs was to the great men and women of the past. Elimination of detail in sketches and finished pictures explains their meaning in a much clearer manner than over-statement. To make a sketch in colour of a tree, paint the tree, not the leaves, except the few that may be noticeable on the edges of the general silhouette form. Later on experience will give first aid to suggestions of detail without breaking up the unity of tone.

To attain to the status of a practical workman is essential to the landscape painter. The brush when charged with colour must obey the mind. Always use a paint brush with a clear understanding of its flexibility. It is ludicrous to see a painter use a paint brush like a lead pencil, thus missing the chance of letting the brush function naturally. Whatever

INTRODUCTION

medium the student happens to use for sketching, it is a good thing to bear in mind that strength in his painting, for the first few years at all events, is more desirable than delicacy. Delicacy rarely leads to strength, and is often effeminate ; but a painter who is successful in strong handling, rich colouring and striking pattern, is generally very interesting when tackling subjects of delicate tints.

L. R.

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THE ART OF LANDSCAPE PAINTING

CHAPTER I

The Elements of a Landscape



PEAKING of a landscape picture, one presupposes that the picture contains within its boundaries a foreground, middle distance, distance, and sky ; but landscape art includes more than this in its outlook towards Nature, and, although buildings may not be described as Nature's children, yet architectural subjects, whether fine buildings or cottages, form a very important branch in landscape painting. It matters little how modern buildings may be. As soon as they are erected and stand in company with Nature's moods they become part of the general effect. The glow of light from the sky will cast its mantle of beauty over the crudest structures that have been built. Nature has a good way of balancing things up by leaving the impress of herself on surrounding objects. An iron bridge of hideous design is capable of reflecting beautiful colour from the river below. Likewise, a similar bridge, if entirely neglected by man, will show bronze and orange tints and other colours caused through rust, etc.

It is a mistake to imagine that modern architecture is of no landscape value. Those who have been privileged to see the

ART OF LANDSCAPE PAINTING

sky-scrapers of New York, and particularly the view from the district of Brooklyn Bridge, know otherwise. Such massive dignity of ever-rising heights connecting up to the sky from the earth below gives fine opportunities to the landscape artist. The wonderful illumination at night on the buildings in New York, the source of which is mostly disguised, is a revelation to the artistic mind. At the close of day, when the sun has set, and with still a glow left in the sky caused by the after-glow of the sun, these sky-scrapers have shown marvellous colour, and, nearly all detail being eliminated, their massive proportions looked even greater than when exposed to sunlight.

When one speaks of landscape the sea is invariably included, paradoxical though it may sound. Some of the British steamship posters to-day take artistic advantage of ocean greyhounds, those magnificent liners crossing the Atlantic and Pacific Oceans. Watching one of these large but beautifully designed boats coming slowly into harbour with such unconscious grace and charm, awakes an aesthetic thrill in the soul of an artist. Then there is the modern locomotive plying on the railways. Thanks partly to the great boilers needed to cope with the necessary speed on the express routes, the design of the engine to-day is genuinely beautiful and good to look upon. Then there are motor-cars. Certain types of motor-cars may be described as first cousins to the locomotive for artistic form.

There have been several pictures painted, one or two of which have been exhibited in the Royal Academy, London, with a weird and beautiful light thrown by the headlights of a motor on the roads and adjoining trees. The results have been fantastical and quite original. Modern invention is always capable of giving fresh ideas to a landscape artist. One has only to

THE ELEMENTS OF A LANDSCAPE

think again of the great steel yards, dock yards, shipping yards, etc., to realize what a success certain artists have made of these subjects. Some of the finest lithographs ever executed were done by Mr. Joseph Pennell, of the huge works and cranes, engineers and men, who were engaged during the construction of the Panama Pacific Canal.

There is a good deal of ugly beauty in the Black Country England. With blast furnaces working, the glare is easily seen at night, the adjoining slag heaps often taking on sinister forms. Then we have canals, with the attendant low-lying barges ; cathedrals, churches, public buildings, mountains, lakes, famous cliffs and caves, not to mention thatched country cottages, villages, inns, rivers, quick-running streams, many types of trees, cattle, and other items.

It should be understood that the outlook for the landscape painter is very big and comprehensive. The elements of a landscape being of so wide a range, the student will do well to remember that the years fly along so quickly for the serious landscape artist that there is an urgent necessity for continuous work, both in and out of doors, not neglecting to sketch out of doors in the winter sometimes, if the weather is suitable.

Some of the more modern artists of to-day have successfully translated the most unpromising subjects. This requires intelligence of no mean order. It is not easy to select a subject of a hard iron railing, one or two flower pots, a dustbin, and stray articles, and create something fine and big in pictorial language. It is comparatively easy to create charm and delicacy by painting a picture of honeysuckle, violets, or any other flowers in a garden. The mentality of people to-day is on a more interesting plane, certainly on a much higher plane, where pictorial

ART OF LANDSCAPE PAINTING

art is concerned. Triviality is not asked for—nor necessary. There is as much difference between a picture of intelligence and thought and a picture of a little robin redbreast on the snow, as there is between a good book of Anatole France and the sweet, nauseous, short story in the cheap magazine.

Many artists apparently must go to well-known places, where they are sure there is something charming and something—we might almost say pretty. Wherever an artist happens to be, whether on the top of a mountain, in the courtyard of slum tenements, or any other place on this earth where there is light and air, that artist should be capable of finding something of interest to paint. Many painters have felt insulted when visitors to their studios have quite innocently said of a picture, "Oh, how pretty!" That is severe condemnation for the unfortunate painter—not praise. It is difficult to imagine Shakespeare, with his mentality, if he had been a pictorial landscape painter, producing pretty, meaningless pictures. Certainly it would be very difficult to imagine Ibsen producing sweetly dull landscapes.

The problem of colour in pictures is difficult. Certain subjects demand a quiet, restrained colour scheme, whilst other subjects insist on a sumptuous colour effect. Glowing colours sometimes explain too much in a landscape, whereas restrained colours do not always tell their message at one glance, and, indeed, suggest sometimes mysterious reserve, which helps to arouse one's curiosity. All these and other problems are for each person to settle individually. Bright colours in most media can unquestionably become dull when the hand of time takes a part in their destiny.

CHAPTER II

The Plan of a Picture



PICTURE which was not planned originally by the painter might be compared with a house that was built without any previous consideration being given to its style of architecture, or without any consideration as to whether it is suitable for utilitarian purposes. Such a house, through the want of definite thought on the part of the builder, might prove interesting as a freak dwelling, but the chances are very remote that it would be suitable to live in, and the lack of cohesion in design would give no rest to the mind of its tenants.

It is obvious that every picture, whether good or bad, has some sort of arrangement or design behind it, which was originally planned by the artist. The plan of a picture can make or mar the final result of the painting. Therefore, too much stress cannot be laid on the supreme importance of this branch of landscape art. It is of genuine advantage to the student to take the subject up in the early stages of training for landscape art. Development in painting follows naturally, and in some instances quite quickly, if the student facilitates his future progress by acquiring the habit of good picture designing.

The pictures of old masters of landscape art are living examples of fine compositions, displaying adroit skill in the spacing of their pictures. Students should become so soaked

ART OF LANDSCAPE PAINTING

in the science of picture planning that eventually they will subconsciously do the right thing for each sketch or picture, in much the same way that we are rarely conscious of breathing for the purpose of keeping the body alive.

The subject of a picture must be master of the whole scheme of design. If the main subject happens to be a bridge over a stream, everything in that picture, whether in colour, tone or drawing, must result in making the bridge pre-eminent in the final result.

There are many interesting tit-bits of Nature, and it is quite easy to wander away from the main theme when sketching the landscape, so it becomes a matter of self-control or self-discipline when one is tackling a complicated subject.

A picture must have something to say. It can speak more eloquently when planned with judicious spacing. Too many elements in one landscape cause confusion in the mind of the spectator. It is like several people all speaking together, such a lot of noise that nothing can be clearly heard or understood. Many good pictures do not need a catalogue to give you the title. It is already self-evident in the clever manner in which they have been treated by the artist.

After the student has acquired the necessary skill in placing the premier interest of the picture right across the mind of the spectator, the next thing to learn will be to make all the subordinate portions of the painting really interesting, each in its own compartment, yet without interfering with the unity of the whole picture. To attain this purpose, it is admirable practice to design little drawings and colour sketches indoors. The result is sometimes amusing, but it is always interesting to try some creative work, and, moreover, the winter evenings can

THE PLAN OF A PICTURE

be profitably used for this type of drawing and painting, as daylight is not necessary for invention experiments. To make designs away from Nature leaves the mind in peace to function naturally, so that designs invented at home can at least display more intelligent spacing than is generally possible when the artist has to overcome several difficulties out of doors.

It is a good plan to have definite titles to work from, such as : The Storm, Tranquillity, The Bridge, Sunrise, Moonlight, Evening, etc. There are scores of subjects for the artist waiting to be selected, and which are appropriate for landscape art. Miniature sketches about 2 in. by 3 in. are quite large enough for experimental compositions. It is far easier to see the effect and design of a little sketch than it is to grasp the meaning of a larger painting or drawing. That is why so many artists rule squares all over the face of a sketch with a corresponding number of squares ruled on the larger picture, so that they can faithfully copy the original subject by using the exact proportions seen in the smaller picture.

The more indoor creative sketches the student makes, the more fit that student will be to select proper subjects from Nature. The eye becomes trained to see good pictorial subjects, and to select that point of view out of doors which is all-important for the correct spacing of the subject on canvas or paper.

Pastel is a splendid medium for indoor inventive sketches, if used on a fairly dark paper, warm grey or brown for preference. A soft, hand-made pastel is the best for this purpose, and the tinted paper should have a fairly smooth surface, so that the pastel can glide quickly and easily over the paper. Mistakes are easily altered by rubbing the pastel off with cotton wool,

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and if that is not enough, bread can be used after the cotton wool has rubbed off as much as possible. When using pastel for little landscape designs, it is better for this medium not to work on a smaller scale than 4 in. by 3 in.

Apart from pastel, it is also good practice in doing these small sketches to suggest the subject rapidly with a lead pencil, and then, with a small water-colour paint brush, say No. 3, use brown, green, or black ink and indicate by line, or mass, or both, the subject that you wish to portray. Every one of the marginal drawings, chapter headings and tail-pieces in this book was done in that way. Pencil is sometimes insufficient to suggest the weight and bigness of a design, even though that design may be only 1 in. square. As soon as the brush is used in addition to the pencil, the design becomes manifest and explains the intention of the one who designed it. It is also good practice in making small inventive sketches to draw your sketch lightly in pencil, outline it in brown or some other coloured ink with a brush, and then tint it with ordinary water-colours. (See reproductions on Plate XXVIII and Plate XXIX, Chapter XIV.) The charm of adding colour to a design fascinates the would-be artist, and usually results in an increase of work.

The student must work, if possible, at least six days a week. Yet work is of no value if the student is tired. Good physical health is an asset for good results. No landscape painter of normal health should ever suffer. Two-thirds, or even six months, of the year spent out of doors usually provides the necessary store of health required for the remaining portion of the year spent indoors.

CHAPTER III

Compositional Exercises (Elementary)

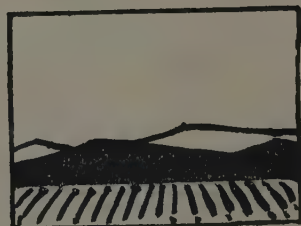
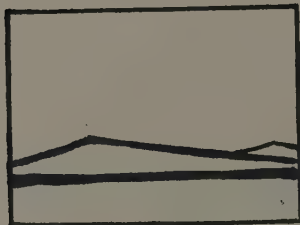
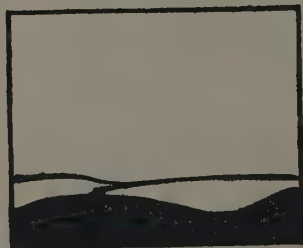
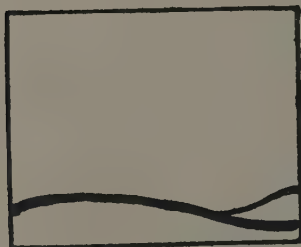
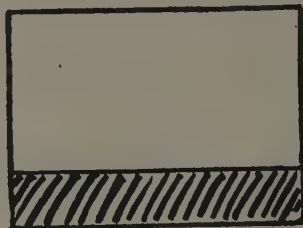
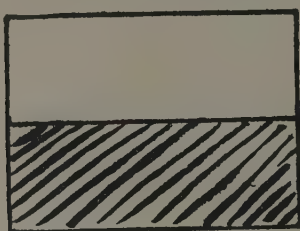


IN the two chapters on Compositional Exercises the whole secret of landscape designing from a pictorial standpoint is fully explained. Students who wish to be proficient in composition should start straight away. Knowledge gained indoors is vastly useful for outdoor painting. To start then from the very beginning, one of the first things to avoid in a landscape is the unfortunate effect of making the sky occupy half the area space of the picture. The top left sketch on page 10 shows the monotony of such spacing. In the top right sketch the horizon is placed about one-quarter of the distance up from the bottom line of the picture, with the sky occupying the remaining three-quarters of the area space. This creates a more interesting ratio between the earth and sky. It is also possible to raise the horizon about two-thirds or three-quarters of the distance up from the lower line of the picture with the sky occupying the remaining area space. This lends itself to an agreeable foundation for picture planning.

The next step in composition is the introduction of curves instead of horizontal lines. Under all circumstances and conditions Nature will insist on balance. For instance, in the middle sketch on the left, the larger curve extending across the picture is balanced by the smaller curve on the right. Two

ART OF LANDSCAPE PAINTING

similar curves are repeated above the two lower curves so as to create the illusion of distant hills, as demonstrated in the middle sketch on the right ; the only difference is that the smaller



curve resting above is placed on the left instead of the right side. Simple as these curves are in this sketch, they already suggest a landscape in which the balance is evenly distributed. Students are advised to make several designs of swinging intersecting

COMPOSITIONAL EXERCISES

curves, keeping the less circular curves in the higher portions of the picture. There is a good deal of room for invention, even in the restricted area of curves, without the assistance of straight lines.

In the lower sketch, on the left, instead of having curves with which to plan the pattern, straight lines only were used. As in the top sketch on the right, the horizon is placed somewhat low down in the picture. The larger triangular hill spreading across the picture, which is balanced by the smaller hill, is similar in direction to the two intersecting curves in the sketch immediately above.

In the lower sketch, on the right, the same procedure is adopted as in the sketch immediately above, with the added advantage of a foreground. This little picture has quite a pictorial value. The converging lines in the foreground, spreading towards the hills, create a sense of distance, and the dark tone of the nearest hills helps to give a feeling of solidity and almost a sensation as though they were covered with Nature's own shadow. The two farther hills suggest the illusion of being in sunlight, since they are opposed to the solid and dark hills in front.

The student who is keen on invention could, by using the lower sketch on the right as a starting point for further progress, introduce groups of trees or intersecting fields on the side of the hills, or minute cottages, to accentuate the scale of the hills, or cloudlets in the sky, and might indeed continue for hours developing ideas, none of which is wasted when it comes to the actual sketching out of doors.

The next group of sketches, on page 12, consists of an arrangement of trees. In the first one on the top left side two trees are

ART OF LANDSCAPE PAINTING

placed on either side of the picture. This does not make a pleasant design, the chief fault being lack of contrast, but by taking one tree out of the picture, say from the right, the contrast now gained by two versus one, adds a little more sparkle to an otherwise monotonous effect. The result is shown in the top



sketch on the right. An even better contrast is gained by placing another tree to the group on the left, thus giving additional strength to this group when compared with the one tree, as seen in the lower sketch on the left.

Still further interesting results can be obtained by arranging what might aptly be described as the "inward composition." To do this in the lower sketch on the right, for example, the nearest tree is left in the foreground, whilst the other trees are placed at various intervals, each one receding farther from the

COMPOSITIONAL EXERCISES

foreground tree. In this sketch not only do we get the contrast as demonstrated in the previous sketch, but there is an additional interest caused by the fact that no two trees are of the same height or the same distance from the spectator.

It is taken for granted that the student of landscape art has some knowledge of elementary perspective. If not, some lessons in perspective are advisable, particularly that section relating to buildings and reflections on water. There is no need to go through an advanced course in this subject. Personally, I think observation, backed by a few lessons, is quite sufficient. My own experience has been that observation is far more important than any scientific or academic training in perspective, though this may not apply to every individual. A picture can be spoilt by too close an adherence to the rigid laws of perspective. Some of the more modern painters almost ignore its existence.

CHAPTER IV

Compositional Exercises (Advanced)

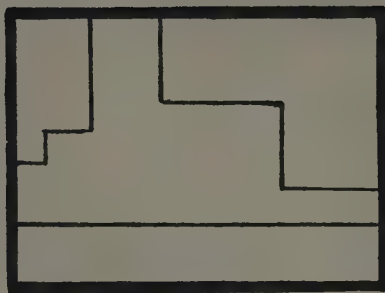
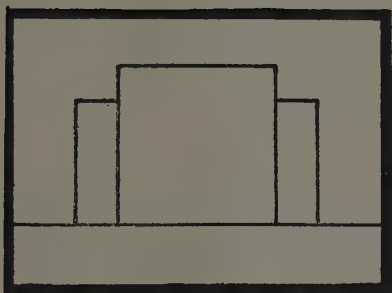


IN this chapter are some advanced exercises which owe their origin entirely to invention. On page 15 there are six illustrations. The two top illustrations show a skeleton ground-work of straight lines. The pictures below explain their origin by the skeleton plans above.

When drawing the original straight lines I had no preconceived ideas as to what the ultimate result might be. First of all, it was exceedingly interesting to design three solid roofs in the middle sketch on the left. After completing this with coloured ink, I drew parallel vertical lines to make the building solid in tone. When these vertical lines were completed, giving a half-tone value, I added windows and doors. The next idea was to have an entrance into the picture, so a pathway was drawn leading towards the building. For the sake of pictorial contrast, I then drew horizontal parallel lines or curves to suggest the flatness of the ground, with two curves on each side and behind the building so as to suggest distance. The clouds are very simple—merely a direct outline.

The lowest sketch on the left side is precisely the same subject as the one above, but instead of a solid roof the solidity of the coloured ink was used entirely for the sky, leaving the cloud white. The experiment of adding a shadow partly on the face of the building instead of the whole frontage and also leaving

COMPOSITIONAL EXERCISES



ART OF LANDSCAPE PAINTING

some of the foreground in sunlight, made the subject far more interesting. There is a certain feeling of pictorial comfort in this last sketch. This is partly accounted for since light always looks well on a dark surface, instead of a dark surface being silhouetted on a light background. The darkness of the sky instinctively supports the cottage. In the sketch above, the cottage appears to a certain extent to be isolated from the distance. Here, by judicious arrangement of shadows, the cottage belongs more to the surroundings in which it is placed.

The middle sketch on the right suggests a ruined castle or some building of antiquity which has long been in disuse. Here, again, the sky is dark and solid. The feeling of light on the building is due to the fact that there is no shading whatsoever on its surface. There is a certain amount of movement in the foreground, caused by curved lines and unintentional or accidental handling, which helps to make the subject more interesting. The lower right-hand sketch is also based on the top skeleton plan above. In this drawing, instead of buildings, the idea of trees is suggested, still keeping the geometric form of the original straight line drawing.

It is not for one moment suggested that this is a high form of art, but what it does do, in ninety-nine cases out of a hundred, is to stimulate interest in invention.

It is really astonishing what an extraordinary number of variations can be based on one simple geometric plan. There does not appear to be any limit to invention. If a student designs a thousand geometric plans by merely using straight lines enclosed in a rectangular framework, that student would have no difficulty in getting three designs on each of those thousand geometric bases. Obviously, this would give three

COMPOSITIONAL EXERCISES

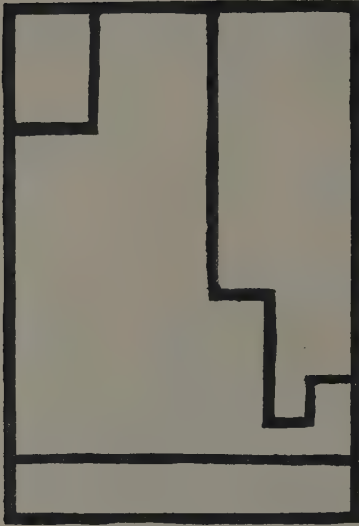
thousand inventions based on geometric form. There is no reason why half a million could not be designed, if such a thing were physically possible, and still fresh thoughts would arise in a never-ending procession.

On this page are two designs based on straight lines. The motif of these two pictures was the Canadian Rocky Mountains.

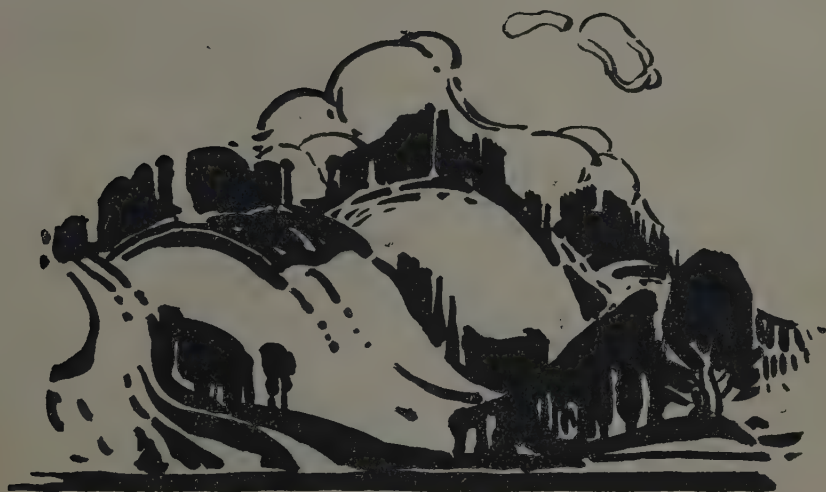


It was difficult to resist the feeling of curvature in addition to straight lines. Any curvature which may be discovered in these two sketches is caused by the inability of the artist to draw straight lines without a ruling pen, but fundamentally speaking it is all based on rigid lines. It is quite entertaining to design

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COMPOSITIONAL EXERCISES



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pictures with this limitation. The student who may be rather weak in composition would find invention on straight lines not only a good tonic, but a good stimulant towards creating more powerful results.

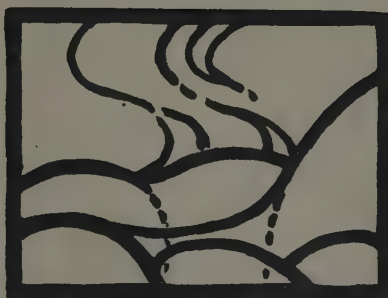
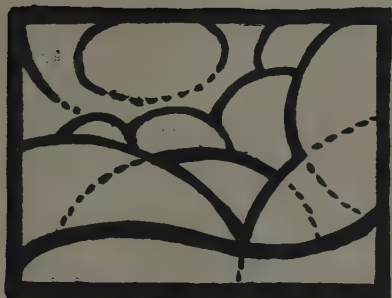
On page 18 are four illustrations. These also are based on straight lines, but instead of having horizontal pictures we now have the upright or vertical design. Again there was



no premeditation when these lines were drawn as to what the result might be. It is not necessary to explain the two pictures on the right. They should now explain themselves quite clearly to the intelligent student.

On page 21 there are six drawings. The two top drawings representing circular construction give the plans of the pictures, and the two lower drawings on each side demonstrate the vagaries of an artist. There is a feeling of excitement in drawing designs where practically every portion of the composition is based on curves. Here, again, there is no limit to invention. As in the previous examples, the artist had no advance knowledge as to what the results of the formal planning of these drawings would lead to. Had space permitted, at

COMPOSITIONAL EXERCISES



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least fifty different results could have been shown from each of the two skeleton plans, but it is obvious that the four examples given are quite sufficient to encourage others to make their own experiments, and to do something where their own mentality is more important than any outside influence or environment.

On page 19 two more examples are given of circular movement in design. These also are self-explanatory. The suggestion of



trees in the lower drawing counteracts, by reason of their vertical shapes, the otherwise overwhelming number of curves. In the sketch on page 20 there is a circular formation, inside of which is spaced a whole group of trees. As the trees recede farther away towards the right they are, according to the arbitration of this design, much smaller in height.

The last drawing in this chapter consists of a rectangular form in which trees are placed, showing the pattern caused by the interstices of light between the branches and foliage. Quite a number of designs of this sort can be made by students without ever worrying as to the nature, origin, or species of the trees that they may invent for their own pleasure. A separate sketchbook can be used for making serious studies of the many varied types of trees in Nature, irrespective of pattern planning.





CHAPTER V

Tone Values



OME professors of art have talked in a learned way of tone values. What is tone value? It is nothing more than the depth or density of one colour and its correct relation to the surrounding colours. To be as simple as possible, I would refer the student to Plate I.

There are two examples on that page of tone values. For the sake of making the definition clear, these two landscapes have four tones—foreground, middle distance, distance, and sky. In either example every detail of colour or form in the foreground must be of the right density or the right depth of colour. The paintings would be failures in this respect if any portion of the landscape, say in each foreground, appeared to belong to the middle distance or the distance. These remarks are equally true when applied to the middle distance, distance, and sky.

The student who goes out sketching will have some difficulty in the first year's work in ascertaining the best way in which to

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manage these four tones. As a general rule, the foreground is darker in colour, the middle distance is a little lighter, the distance is lighter still, and the sky the lightest of all. Do not, however, be misled by this statement, because it is possible—but not usual—to have the sky darker even than the foreground (see page 45, Chapter IX). Experience should teach the student the best way of obtaining the desired results of tone. Intelligent thought soon clears away all difficulties. The mind has to assert its control over the student's actions in painting tone.

I do not advise any student in the early days of sketching to try the type of landscape where there is a great variety of tone. As the majority of people know, Turner was a master of tone values. He was not satisfied in the average landscape picture to express four tones ; most of his pictures show quite a large number of varying tones. But even so, it is possible for the average student to paint a fair number of tones in one picture, provided he make a start in the manner suggested on Plate I, and gradually feel his way as experience ripens.

A lead pencil as well as colour can suggest tone. Some artists use several lead pencils of varying density with which to draw landscape subjects out of doors—a 6 B pencil for the foreground, 5 B, 4 B, and 3 B pencils for the varying lighter tones receding in the picture, and sometimes finishing with a harder pencil, such as an HB, for the distant mountains or clouds floating over the sky. If a pencil can suggest tone accurately, it should not be a very difficult matter for a painter to express tone in colour.

The two landscapes already mentioned, although of the same subject, show different colours, the idea of the artist being

TONE VALUES

that each colour in the corresponding place of each picture should be of exactly the same density or tone. The foreground of the top landscape is as dark as the foreground in the lower landscape. The middle distance in the top landscape is just as dark in tone as the middle distance in the lower landscape. The same remarks apply to the distance and the sky. Allowing for reproduction, which is nearly perfect in these days, the author of this book claims that these two landscapes are a very fair representation of similar tone values.

It is instructive to try several tints of different colours on one sheet of paper and see if each tint can be made of the same depth or density as the adjoining tint.

A wash of yellow ochre could be washed side by side with a wash of pearly grey; burnt umber may be washed by the side of dark grey, or a tone of light red could be washed by the side of purple. Students should keep on practising in this way, trying to get the same depth of tone, although a fresh colour is used in each wash. Eventually, when the student goes out of doors to sketch, the mind is under control as regards the possibilities of tone in Nature.

There may be a rare subject in which tone value is of less importance; that is a matter for the student to decide. Even so, there is a certain tonality in an apparently chaotic picture, which may not represent the orthodox feeling of tone as seen in Nature.

A small white cardboard mount (the width of the mount, say, 2 in. and the opening about 8 in. by 10 in.), if held up to Nature out of doors, will help the student to see the tonality of the subject. This will also help the student to compare the tone of the sky with that of the distant hills, fields, cottages, foreground,

ART OF LANDSCAPE PAINTING



or whatever is contained in the subject which has been selected for sketching. It is impossible for the student to show decisive tone values in any landscape if he will insist on paying a lot of attention to unimportant detail. The tone of a tree is quickly seen if painted in the first instance in a flat mass; the tone of a distant mountain is at once evident in its relation to the sky if painted perfectly flat in the first stage of the painting. The same with the foreground, or any other important features in a landscape. It nearly always pays students to paint in all the tones as if they were doing a design for a flat poster. When that is accomplished, step away from the sketch some two or three yards, and compare all the flat tones with the tones of Nature itself. If these tones are found to be accurate, then the student can put in a certain amount of detail, but whatever detail is used it must not on any account break up the unity of the picture. That is the whole problem that confronts the student, and it is a big problem.

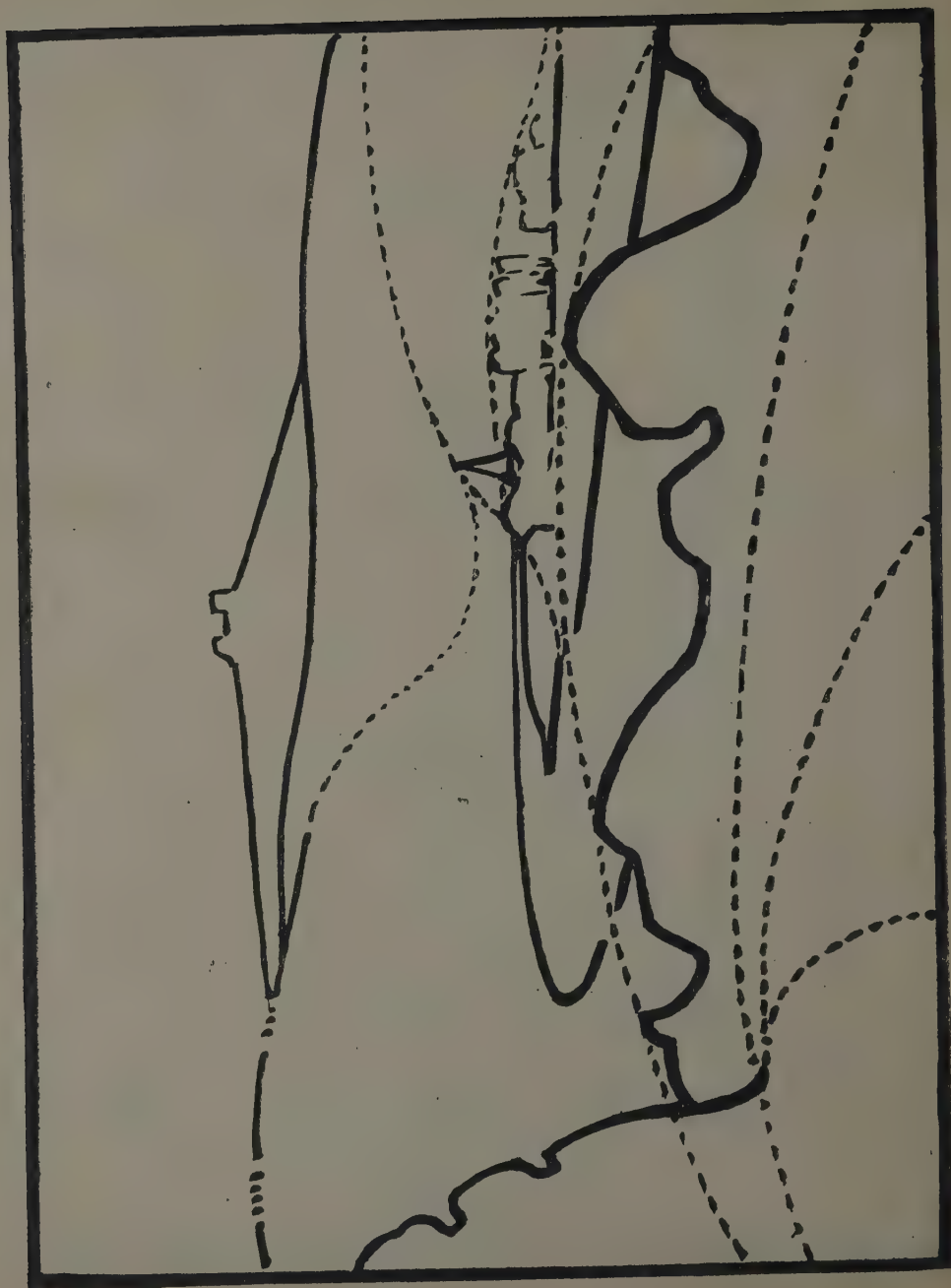
Of three examples given of the first, entitled "A Grey Day" (see Plate XXV, Chapter XIII). The second, "The Bridge" (see Plate XXVI, Chapter XIII). The third, "The Boat" (see Plate XXVII, Chapter XIII). It is true there is a shadow under the bridge, and that there is some design in the picture, but as there is no positive light a great deal of observation was needed to convey the correct values. To take a small point, such as the figure on the bridge with the reddish-purple cloak—if that figure had been much lighter in colour it would have come away from the bridge and been quite out of tone. Or if the boat beneath the bridge had been



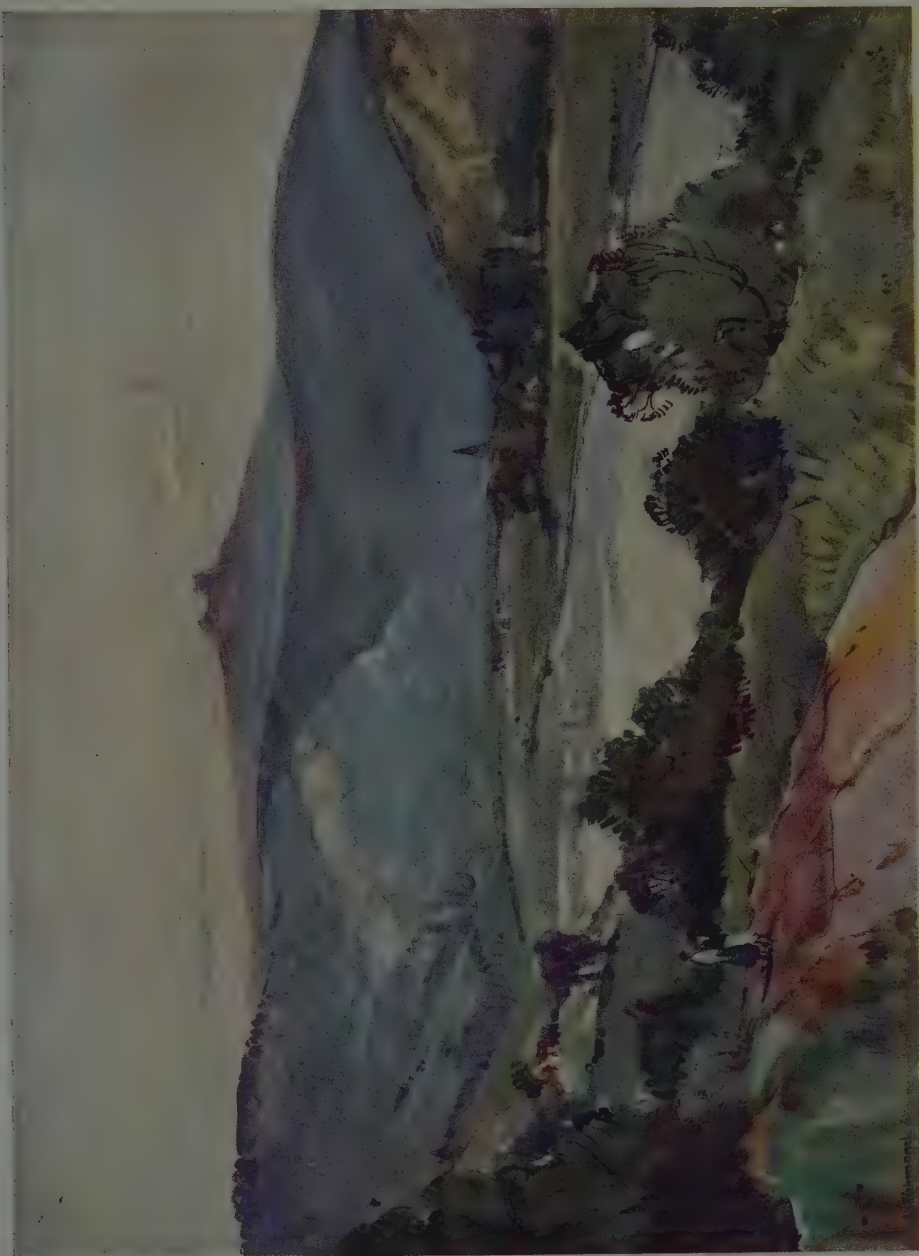
TONE VALUES

twice as light in colour, then the boat would not have been resting on the water. It would have appeared as if it were in the air above the water. The lightest portion in the immediate foreground on the water, namely, the reflections of subdued light, had to be very carefully rendered as regards density. Every colour relating to the surface of this water must be exactly right in light or depth so as to keep the water one flat surface. Unity is achieved in this pastel painting through the restraint shown over the whole of the picture. A certain amount of daring was used in the lighter touches of the pastel by suggesting the drawing of the stone-work around the arch of the bridge. These few light touches would have lost their purpose if many more light touches had been added in the same neighbourhood. The student, then, has to learn the adroit use of light, whether it be brilliant or subdued. It is nearly always safer to do too little than too much.

To take the second subject demonstrating tone values, the picture entitled "The Bridge over Bruges Canal" (Plate XXVI, Chapter XIII), this is a vastly different proposition, and ever so much easier. The brilliant light on the house immediately behind the bridge in the centre portion of the picture, made it comparatively easy for the artist to determine the tone of the bridge, the tone of the shadow below the bridge, and the warm greys and yellows in the water, also the colours of the right-hand building. The positive depth of colour used in the foliage of the tree, and the trunk, with the two figures below, rendered everything quite a simple problem. It is possible the depth of the sky has been slightly exaggerated, but as the light is so brilliant on the house immediately behind the bridge the feeling



Analytical Diagram of Plate III



TONE VALUES

of the painter when sketching this picture out of doors was helped by this possibly exaggerated tone of the sky in order to enhance the strength of sunlight on the building.

The third example of tone values, "The River Doubs, Besançon, France," on Plate III, is a sensitive subject as regards the general distribution of light colours.

The tonality of the road in the lower foreground, which is light in tint, retains its place (although quite as light as the distant hills) through the warmth of its colour. The darker bushes adjoining the road, being low in tone, are invaluable, because through tone contrast they cause the river, hills, etc., to take their correct places in the picture. Had these bushes been painted a little lighter or a shade darker the picture would have been a failure if judged from the standpoint of tone values.

A very light groundwork was used for the first stage of this water-colour painting, consisting of a mixture of yellow ochre, tempera white, and cerulean blue. The tint of the sky was painted from the top of the picture down to the water's edge. Whilst this colour was still wet, the hills extending right across the picture were painted in with a flat water-colour brush. Detail, painted on wet colour, was added to the hills towards the left. With the exception of the river, the foreground consists of pure transparent washes, the drawing of the bushes towards the right being strengthened with sharp touches of dark violet.

On page 28 is an analytical diagram of this picture. The chief point of interest is the way in which the lines of the river connect the foreground with the middle distance and extend to the foot of the distant hills. The dotted curves explain the

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composition of this picture. Notice how the dotted curve which sweeps across the river carries the rhythm of the middle distance into the foreground.

There are altogether twelve different analytical diagrams in this book, showing clearly the construction or composition relating to the corresponding twelve coloured picture reproductions. This number should be quite sufficient to make it easy for students to understand the underlying principles of construction that may be seen in other pictures.

It is a good plan, when visiting public art galleries, to make pencil notes of well-known landscape pictures, indicating the main features of compositional lines and other items of general interest.







CHAPTER VI

Outdoor Sketching



FOR outdoor sketching the simplest and lightest outfit, whatever the medium used, is the best for all intents and purposes. In mountainous districts anything in the form of weight becomes so physically distressing after travelling for some distance that there is not much energy left to make any sort of sketch from Nature. It is almost equally true that when travelling, even in normal districts, with a heavy sketching outfit, the weight thereof is inclined to destroy all feeling of response for anything that Nature may have to say to the artist. From an economic standpoint the lighter the weight the cheaper the outfit.

As hinted elsewhere in this book, the student who wishes to express individuality cannot get too much knowledge of natural form, colour, and detail. Outdoor sketching means something more than passing a few pleasant hours a week copying Nature. The subject is too big for feeble application. In good weather go out sketching not less than twice a day. Utilize the whole morning, when the light is good, slack off work for a couple of

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hours, perhaps, at midday, and then fit in the remainder of the day doing at least another two sketches. A good average for three months' work, if the climate be suitable, is three sketches a day. To achieve that one sometimes has to make five sketches in one day so as to allow for wet periods. There is every prospect, if the student has artistic leanings, that, by adhering to the average output of three sketches a day, he will become a good landscape artist.

The chapter on tone values gives practically the keynote to outdoor sketching. The placing of correct tone against tone is invaluable when reference is made later in the studio to the sketch. Little more can be desired than good tone in a sketch, combined with very careful pencil studies so as to back up the outdoor colour work. In fact, every sketch should have its corresponding pencil drawing. Personally, I find the pencil drawing sometimes more useful than the coloured sketch, but that is only because of the knowledge gained after having painted some thousand odd sketches out of doors. It is much better for the student to show boldness with the paint brush than it is to paint in a timid style. Concise work, or clear statement, achieves far more than inefficient earnestness in rendering natural effects.

To sketch in oils, little time is required for any sort of preliminary drawing. An oil paint brush, provided the first coat of paint is thin, is quite capable of building up a practical sketch suggesting proper draughtsmanship. To sketch in water-colour, it generally pays to draw carefully all the main outlines of mass formation and a good proportion of the detail before colouring.

It is also a very good thing for the student to sketch in

OUTDOOR SKETCHING

pastel. Many students commence their sketching career in water-colour, which is probably the most difficult medium of the three. Certainly it does not help to accelerate the speed of the student along the path of art.

One advantage of sketching in pastel is that mistakes are very quickly remedied. If the whole sketch is wrong, a duster will flick out most of the offending colours, and the ground-work caused by that brushing off of colour is sometimes perfectly delightful to work on. It is also very suggestive. Indeed, it is inclined to make the work too artistic, if such a thing be possible.

When strolling around, looking for an appropriate subject to sketch, one is often mentally excited by some passing effect which has a strong artistic appeal. I have nearly always found it a fatal error not to commence work at once while that effect still held good. It is a mistake to walk forward or backward, or to stroll around seeking a fresh subject, when one has already been discovered, thinking perhaps the next will be better. The next never seems to come. Therefore, when searching for a subject, directly something thrilling happens to yourself sketch right away without a moment's hesitation. This not only saves time, but it makes for inspirational art.

The second difficulty which arises is that, having found the subject, and completed a portion of the sketch, the student is often, through technical difficulties, inclined to wander away from the first mental impression. There is nothing worse than a sketch which shows two or three thoughts of a contradictory nature. A sketch should have one definite message which rings throughout the whole of the painting.

The third mistake that misapplied sincerity makes is to sketch



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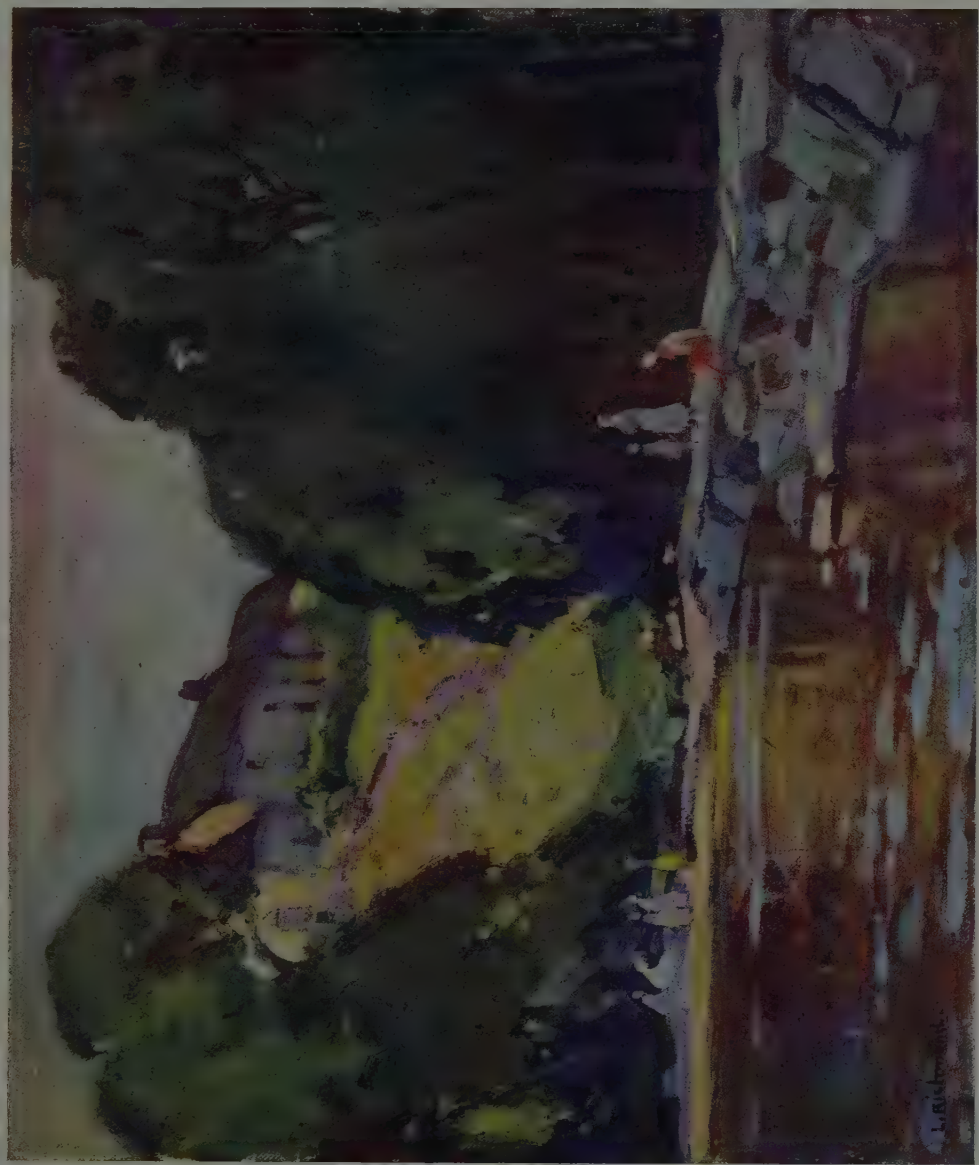
on the same subject so long that the sun has moved its position ; shadows are in a totally different place, and the whole thing has become messed up from a logical standpoint. Too much speed in sketching is desirable rather than a slow and laborious effort.

Weather conditions have always to be taken into account. Yet, although sunlight is usually much to be desired for outdoor sketching, a resourceful artist can overcome nearly every obstruction that may occur.

One of my sunniest pastel paintings was made when sheltering from the rain by sketching under a doorway leading into a shop. The subject was a market scene with various groups of figures and local buildings. The absence of definite light and shadow created the necessity for invention and design. So well balanced did this sketch become with an arrangement of imaginary light and shadow that it quickly found its way to a patron of the fine arts.

There is just as much chance to achieve something useful on wet days as in fine weather.







CHAPTER VII

Outdoor Sketching (continued)



ON Plate IV are two water-colour sketches ; the top one was done at express speed in somewhere about thirteen minutes. There was no striving for actual facts of Nature. It was painted in an utter sense of irresponsibility, with no thought of careful handling or technique. Any artistic virtue it may show is the result of years of practice in outdoor sketching. There is no reason why an artist should not have as easy a command in using brushes, paints, etc., as the well-equipped musician, whose technique is only the unseen foundation on which is built the personal interpretation of music, has over his instrument. It is possible that this sketch is more artistic than many a studio picture that has taken a month to complete. There is a certain feeling of friendliness

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between the two trees in the sketch—the one on the left bending towards the one on the right. The latter tree is slightly inclined, with a certain amount of reserve, to respond. The simplicity of colouring is caused through the lack of time to try any other way, just flat, running washes, partly mingling with each other, with here and there the paper showing, which gives a feeling of sparkle that is so difficult to obtain in a picture which has been painted over with two or three washes.

The sketch immediately below represents a tinted pencil drawing on a piece of ordinary notepaper torn from a writing-pad. The pencil outline is still noticeable in the sketch, and the water-colours were used merely to tint and suggest the tonality of the picture, without resorting to strong high-lights or deep shadows.

On Plate V is seen the possibility of a serious oil painting from this little coloured pencil sketch. Here we get the tonality of Nature, the deep greens of the trees, the dark colour of the water, and the deep colours of the roofs of the cottages. By comparing this picture with the sketch, one can see at a glance that the sketch has artistic virtues of its own, being quite luminous and easily rendered, but it lacks the tone of the oil painting. The oil picture shows a rich, sombre effect of heavy foliage, as opposed to the sunlit background. It has lost the luminous transparency of the little water-colour.

The following colours were used for the groundwork of this picture—

SKY. Yellow ochre, cerulean blue, light purple.

TREES, AND ROOFS OF COTTAGES. Burnt umber, burnt sienna, viridian, and deep purple.

WATER. Burnt sienna, purple, burnt umber, raw sienna, yellow ochre.



OUTDOOR SKETCHING

HILL AND STONE BRIDGE. Warm grey and greyish purple. A little zinc white was mixed with some of the groundwork colours.

NOTE. In this and all other examples referring to the colours used for the first stage or groundwork, it must be clearly understood that the colours—whether oil or pastel—are, as far as possible, kept flat in tone, with no blending of one tint with an adjoining tint. For this purpose the above colours can be kept separate one from the other, allowing the canvas or paper to show through in places if necessary. It is only in the later stages that the blending or dragging of one colour over the other is advisable, but even this needs caution. These remarks apply chiefly to studio pictures painted from outdoor sketches.

On Plate VI are two sketches of the same subject, painted on David Cox paper, the top one being the first stage and the lower the finished stage. The artist here purposely drew with some care, and all the border lines of the cottage and the contours of the tree were kept scrupulously in their place. The sketch is a cool calculation of a design seen out of doors. Notice how pleasing the colour of the paper is in the first stage, particularly the sky, before the final colours were washed in. The same cottage and trees could, of course, have been sketched with less precise drawing, more vigorous colour, and deeper tones, particularly as regards the tree on the left.

An outdoor pastel sketch, shown on the upper half of Plate VII, I found very useful for reference when painting the water-colour decoration Plate XV, Chapter X. This decoration is designed entirely from the information gained in the pastel sketch. Notice in the original sketch that the outlines of the water meet in a point on the left side. In the decoration the water extends horizontally across the whole picture, causing a more



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agreeable pattern. In the sketch the colour of the foreground is rather heavy, and lacking in delicacy. The decoration shows improved colour and form in this respect. The lighter foreground in the water-colour gives emphasis, through tone contrast, to the rising hill occupying the left half of the picture ; also the water, being deeper in colour, assists the design, whilst arbitrary lines were used in other portions of the painting to emphasize the rhythm of the picture. The pastel sketch was made very quickly—just an idea—hoping to create another idea, with no intention whatever of trying to show careful drawing. Any good draughtsmanship which may appear is accidental or innocently obtained—without conscious effort.

The difference between the strength of a pastel and the suggestiveness of a water-colour sketch should be quite obvious to the student when examining the two reproductions on Plate VII. They both show their own peculiar virtues. It would be less difficult to make a finished oil painting from the pastel than from the water-colour sketch. The general tone of the pastel sketch is somewhat similar to the tonality of the average oil painting.

The lower sketch has one merit—design. The horizontal feeling of the upper and lower clouds harmonizes, and carries on the horizontal spacing of the landscape below. To make a picture from this sketch, I would suggest that the whole of the sky, including clouds, be a little darker in tone, that some of the blue tints should be turned into greyish blue, and the green fields in the higher portion of the landscape on the left be made more restrained in colour. The sky, being darker, would then, through tone contrast, emphasize the light on the sand dunes spreading horizontally across the picture.





CHAPTER VIII

Detailed Studies in Pencil



IN this chapter are shown four studies made out of doors—the first an elm tree, the second the Château de Polignac, the third the Château de St. Voute, and the fourth several pencil studies of incidental outdoor subjects. These are included in this book merely to show students that careful pencil drawings are part of the art student's outfit if he wishes to achieve good landscape painting. It is best to use at least three different pencils, varying in degree of hardness or softness. A 5 B, a 3 B and 1 B make a good repertoire for the pencil artist. Sometimes, for hard outlines, an HB, which is not liable to smudge under normal conditions, although less artistic as regards the actual rendering of a subject, is useful for giving a truthful account of material facts.

In making the study of an elm tree in pencil the artist left out quite a lot of detail (see Plate VIII), yet on the other hand there is enough information in relation to the shape of the branches, the general growth of the tree, and the massing of the whole,

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to make this drawing far more valuable than any photograph of the same subject could possibly be.

Apropos photography, it is a curious thing that the lenses seem to take in everything that is not wanted and obscure the main issue. A pencil draughtsman instinctively gets just what is required for the subject of the future picture. Pencil drawing is an art unto itself. The drawing of the Château de St. Voute (Plate X) has a certain amount of sparkle in the little trees in the foreground. The illusion of light on the roofs of the lower houses at the foot of the château was obtained by shading the walls and leaving the roofs free of pencil lines, while the lighter tone of the distant drawing, with the delicately suggested clouds, has all the accessories necessary for an experienced artist when working in the winter months in the studio.

The drawing of the Château de Polignac (Plate IX) was made principally not only for the contours of the château but for the various groups of trees and cottages and other buildings grouped around the château above.

Pencil drawing is liable to create difficulties for the average student unless the pencil is held in an easy manner. The least attempt at gripping a pencil tightly, or at holding it like a pickaxe, is fatal for natural draughtsmanship, or easily rendered drawings. I have seen students, not knowing that the pencil they were drawing with was held in a clumsy manner, looking quite depressed in trying to copy a maze of detail out of doors. It is a peculiar fact that as soon as a pencil is held somewhat loosely and the hopeless attempt abandoned of trying to rival the camera in the matter of detail is done away with, the result is far more faithful to Nature because of the more fluent line-work, which is only possible when the pencil is used naturally.

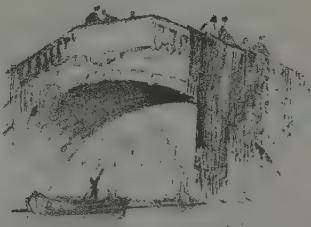
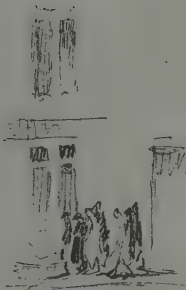




Chateau de Polignac.



Chateau de St. Voulte



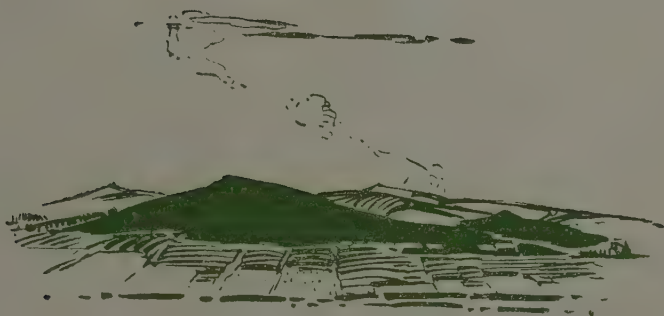
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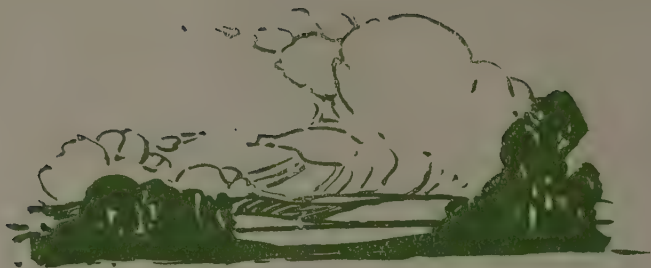
DETAILED STUDIES IN PENCIL

The nine pencil reproductions on Plate XI are invaluable for the information they contain. Students would do well to have their notebooks full of all sorts of outdoor subjects. Apart from their use for picture painting in the studio, notes of this character should have an art merit of their own.

Pencil drawings which are to be used as aids to picture making in the studio need only be done in outline with a few simple shadows. This, as a rule, gives a more truthful or more reliable help to the painter than any highly finished drawing, as it shows the intricacies of tone, light, and shadow.

At the same time, pencil is sometimes used entirely as a medium for pictorial renderings from Nature, and beautiful, too, are the results at the hands of a capable and sympathetic artist who understands the possibilities of pencil art.





CHAPTER IX

Studies of Clouds



O many students, when sketching cloud effects in water-colour, handle their medium with greater success than the landscape below. The lower portion of the sketch is often overlaboured and not always clean in colour, whereas the sky has escaped such a calamity. They probably feel a sense of irresponsibility when tackling clouds and ordinary sky subjects. If they had this sense of irresponsibility sometimes when sketching trees, fields, cottages, and so on, their technique would not bother them quite so much. All the same, the study of clouds needs definite concentration. There is nothing more unsatisfactory than a picture of clouds in a landscape where the subject has not been under the technical control of the student who painted them. Clouds need as much designing as a good carpet pattern.

The picture on Plate XII shows a study of clouds. The preliminary study was done out of doors direct from Nature, but the wind was so great that the effect seen in this picture lasted only a few minutes. It is here that a scheme for design, as well as a trained memory for natural effects, comes to the rescue



STUDIES OF CLOUDS

of the artist. Without the facility for some invention, it is almost hopeless to get a satisfactory study of clouds when the wind is blowing at the rate of some forty or fifty miles an hour. The design of this picture helps the illusion of movement. The larger cloud on the top left side swings in a downward direction towards the right, so as to connect up the clouds near the horizon and the dark hills with the adjoining landscape below. This picture is a water-colour study on David Cox paper, and was painted with a good deal of body colour.

The following colours were used in the first stage—

SKY. Greyish-blue, yellow ochre and a little crimson; each of these two colours was mixed with a small quantity of tempera white.

HILLS. Permanent blue and warm grey. Blue mixed with a little permanent crimson.

TREES. Hooker's green (middle tint). Deep Hooker's green mixed with burnt umber, also deep Hooker's green mixed with burnt sienna.

FOREGROUND. Mostly yellow ochre mixed with a little raw sienna and laid on with transparent washes.

NOTE. The cloud tints immediately above the hills were carried over the surface of the hills in places, whilst the colours were still wet and amenable to treatment.

Body colour is an excellent medium for blending one colour into an adjoining tint without leaving a scratchy surface.

In the final stage, permanent blue was added to the contours of the trees, towards the left, with yellowish or russet green in portions of the foreground.

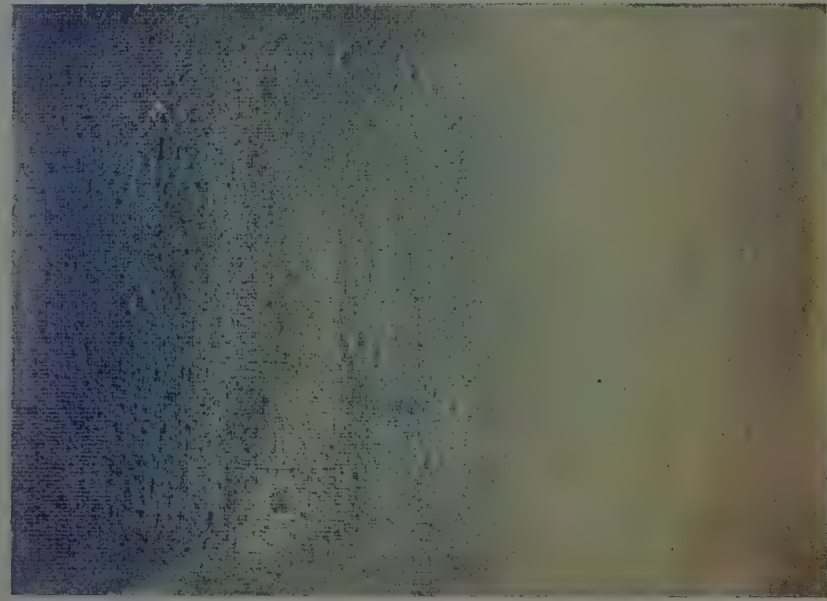
The first impression out of doors was made with considerable rapidity in pastel, on tinted paper. How important it is

ART OF LANDSCAPE PAINTING

for the one who works at great speed to have a constructive sense! As suggested in Chapter II, page 7, the pursuit on winter evenings of creative designs, whether of sky or any other form of landscape, is of real use when working under some form of emotional excitement.

A successful cloud study on a windy day asserts its success in the fact that, when one looks at the sketch, the clouds still appear to be moving. The artist does not claim such a high standard in this picture, but he does claim that the design itself suggests that Nature was not in a state of placid tranquillity.

On Plate XIII there are two studies. The one on the left shows a gradated colour scheme, starting at the top with rather deepish blue, gradually becoming lighter, and changing its colour, until it reaches the lower portion of the sketch. The water-colours used for this prepared groundwork were mixed in saucers preparatory to painting and the paper was well damped in advance. Whilst the colours were being washed on, the paper was tilted at a slight angle to allow the colours to blend naturally. Not only is this good practice in water-colour, but it is also very useful in preparing a ground for painting a cloud study in this medium. The sketch on the right is precisely the same sky done in the same graduated manner, but the lighter clouds were washed out with a little eye sponge, which can be purchased at any local chemist. The intention here is to show that there is a certain amount of aerial perspective in the size of normal clouds. The clouds at the top of this picture are larger in dimension than the clouds in the central portion of the picture, and they become smaller and smaller in size until they reach the horizon. The landscape in the foreground was painted on purpose to prove that the tone of the



STUDIES OF CLOUDS

darker clouds was not too strong for the earth below. It is admirable practice to paint quite a number of imaginary cloud studies indoors. This will give control of any medium that the student is interested in, and it will also help the mind to receive some advance information as to what Nature may be up to when sketching out of doors.

It is not advisable to paint a naturalistic picture of clouds on a sky where the tone value is the same all over. Sometimes, in posters, the whole of the sky is painted in one flat tone. That, of course, serves another purpose.

The student will discover, in looking carefully at Nature, many different tone qualities in the sky. The early morning sky is different from the midday sky, and so on. According to scientists, there are three primary types of clouds, which are easily recognizable—

1st. Cirrus, showing parallel, flexuous or diverging fibres, extensible in any or all directions.

2nd. Cumulus, representing convex or conical heaps, increasing upward from a horizontal base.

3rd. Stratus. A widely extended and continuous horizontal sheet, increasing from below.

There are four derivative or compound forms—

1st. Cirro-cumulus.

2nd. Cirro-stratus.

3rd. Cumulo-stratus.

4th. Cumulo-cirro-stratus, or Nimbus.

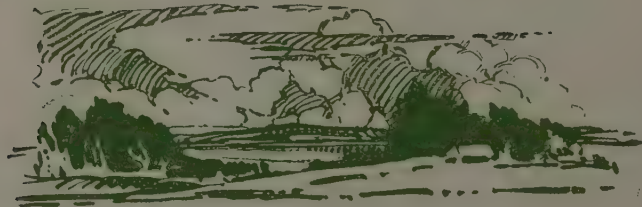
Clouds, despite their classification in science, are nevertheless capable of an extraordinary number of variations in their



ART OF LANDSCAPE PAINTING

forms, to which there seems to be no limit. If there were only some five or six definite shapes in clouds, then it would be interesting for the student to invent others, but as an experienced landscape artist I know that almost any form is possible in Nature.

A sky painted without any clouds and with a low-lying horizon makes an impressive landscape. It is fairly obvious to most students that horizontal clouds create a feeling of tranquillity. Some of the best pictures of the more sumptuous type of clouds have been painted when the artist has worked at high pressure. Over-modelling of a cloud is not at all pleasant in a picture. The student is advised to keep dark clouds fairly flat in tone. The same remark applies to the sky and to the lighter clouds. The darkest cloud is usually considerably lighter than various features seen in the landscape. A dark reddish-brown rock, say in the foreground, which has escaped the rays of sunlight, is much darker in tone than the darkest rain cloud that Nature has ever shown. I have, however, seen a yellow cornfield in the foreground much lighter in tone than a distant cloud, caused through the rays of brilliant sunlight, but without the aid of sunlight the tone of foreground objects, and even sometimes of the distant objects, is invariably darker than anything that the sky or cloud has to show.





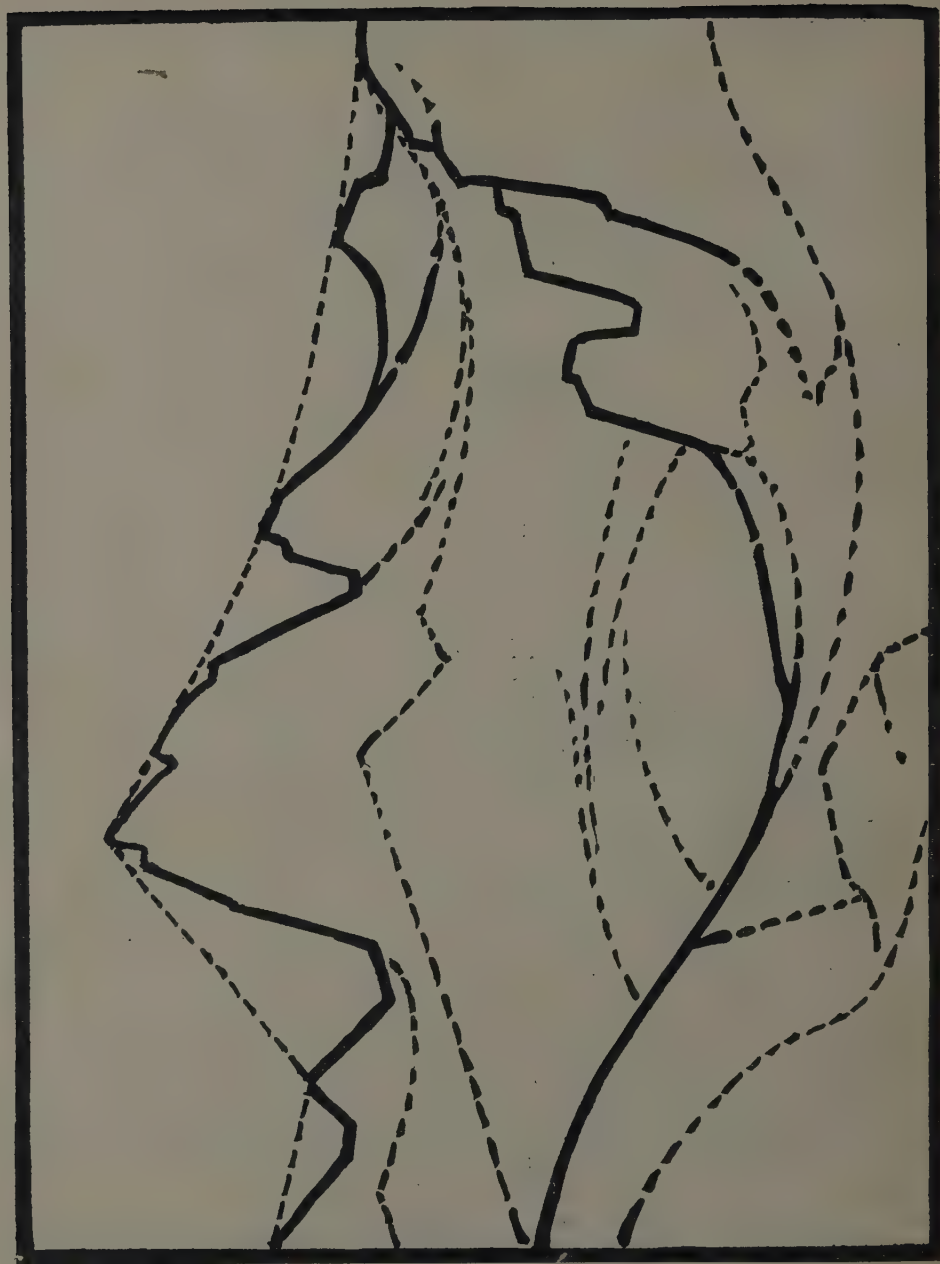
CHAPTER X

Studies of Hills and Mountains

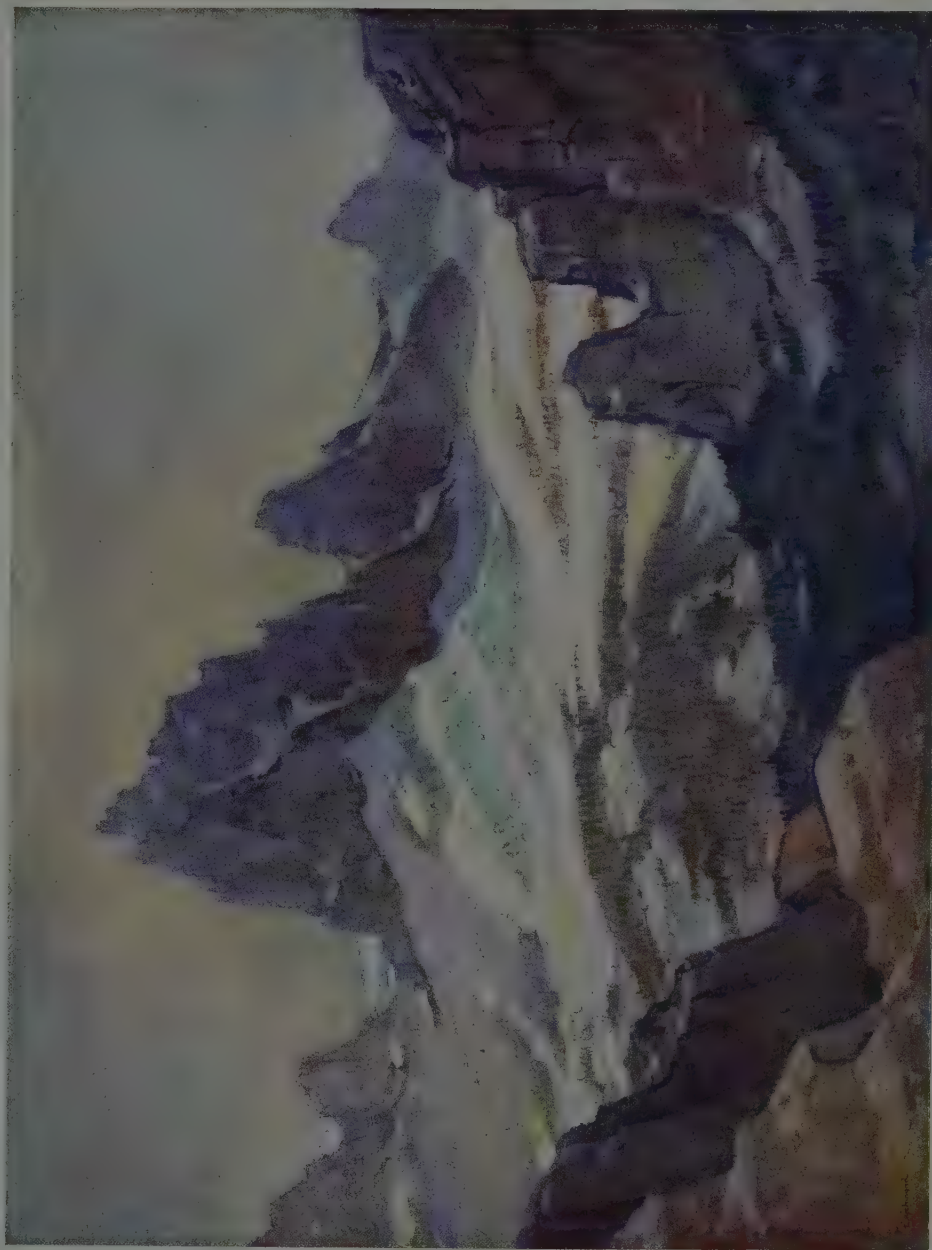


IN dealing with this chapter on hills and mountains, particularly mountains, the student should get right away from the ideas demonstrated in Chapter XV on Undulating Landscapes. Mountains are so important in themselves and appear to have a mental atmosphere which almost forbids any feeling of a rhythmic or lyrical nature. I trust the student will realize that anything in the nature of ordinary charm relating to mountain subjects has no place in a good pictorial conception of mountainous material.

In days gone by quite a number of painters would ruin a most excellent mountain subject by showing on the lower part of the mountain a quantity of charming heather of purple hues,



Analytical Diagram of Plate XIV



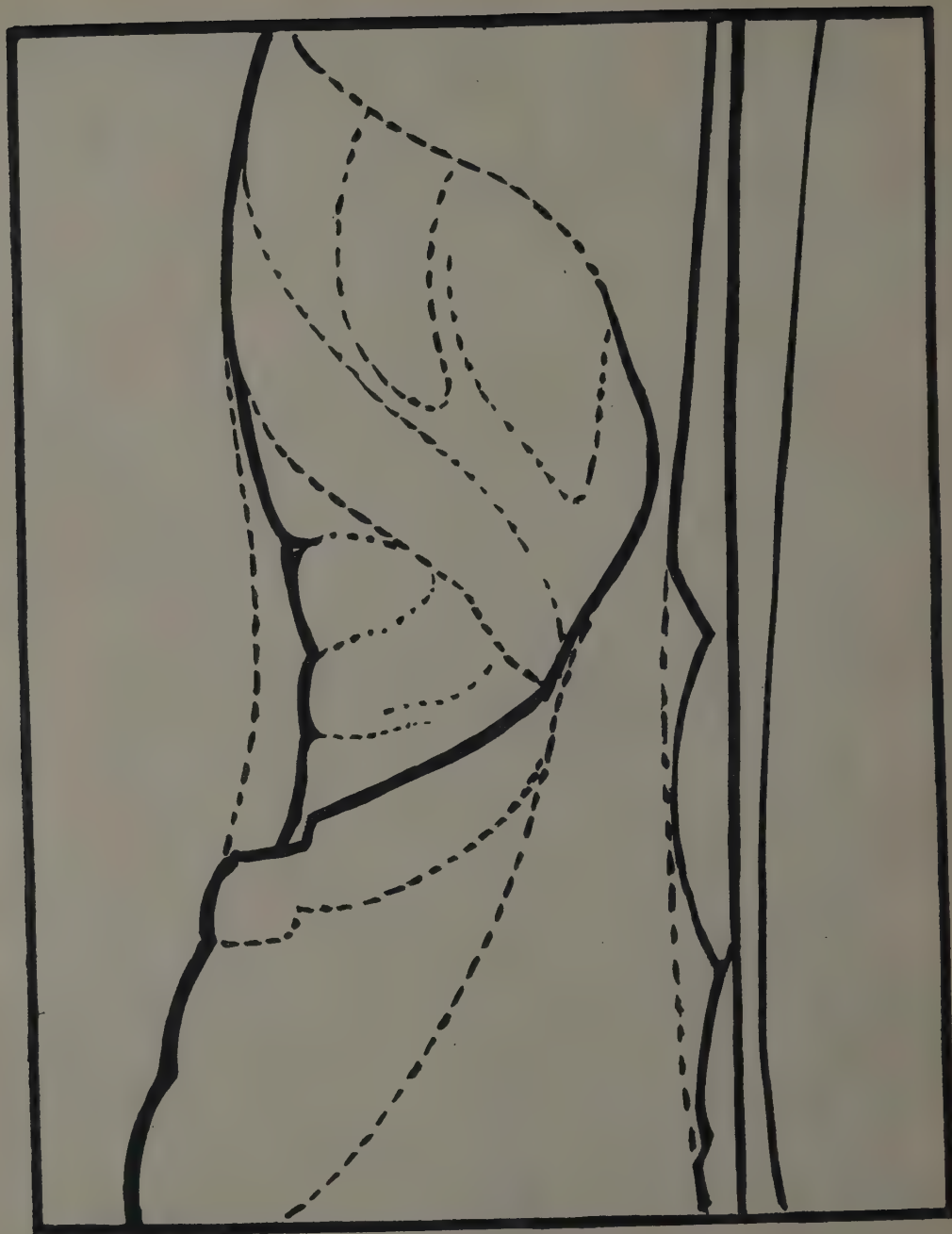
STUDIES OF HILLS AND MOUNTAINS

with the top portion of the mountain sometimes lost in mist or fog, so that by the time the picture was finished, what with the heather and the mist, the original message of the grandeur of the mountain was entirely obscured. It is better to ignore all unnecessary clothing, if the student wishes to emphasize the structural formation of mountain subjects. A mountain in Switzerland or in Canada, of some ten or twelve thousand feet high, weighs, as the average student knows, millions or billions of tons. It is the painter's business, then, to convey that feeling of immensity of weight as well as beauty of colour. The picture of a mountain that shows a texture of a soft, fibrous surface, with part of its beauty lost in mist, and with so many charming surface accessories spread over its body, is almost incapable of showing the fundamental meaning of the subject, and rarely expresses the psychology of the mountain.

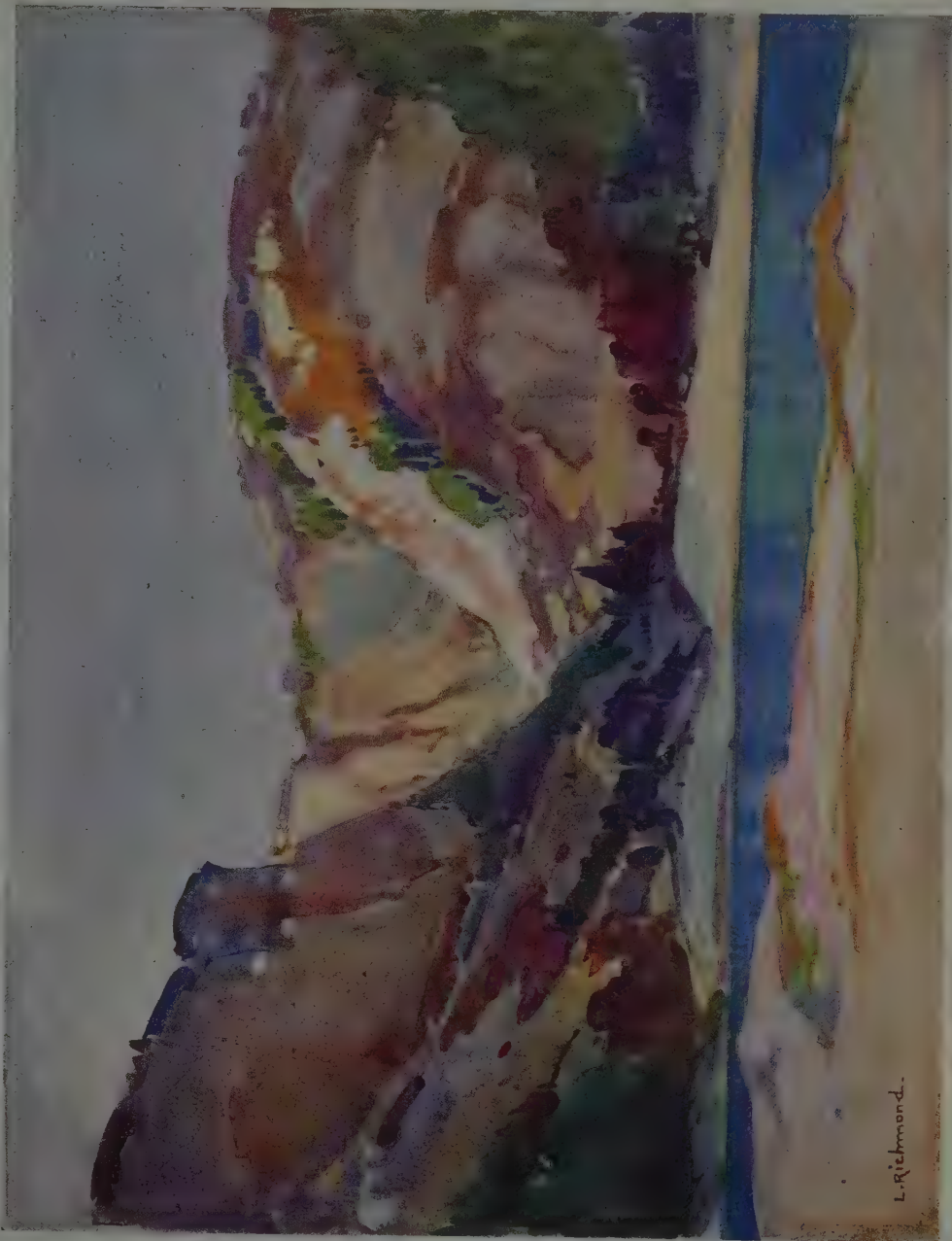
Some artists of to-day are successfully rendering mountain subjects. They are stripping the mountain bare of all superfluities and making manifest the spiritual essence. The old-fashioned calendar picture, with pretty coloured mountains without any backbone, has no place in the mentality of painters with modern tendencies.

The picture entitled "Cathedral Mountain, Canadian Rockies" is a fairly good example of aggressive rock-like formation. The sharp angularity of the top portion of Cathedral Mountain triumphs over the encroaching snow and ice. Whilst it is true that on some days these peaks are partly hidden by mist, yet even so the character of the mountain should still be retained. In this picture the sketch was done when every portion of the mountain was exposed to view. The first stage of this picture was painted in the same manner as "Emerald





Analytical Diagram of Plate XV



L. Richmond.

STUDIES OF HILLS AND MOUNTAINS

Lake, Canadian Rockies." It is worth noting that the greenish tint of ice, visible in the snow immediately below the highest peak, was first painted with a coat of yellow ochre mixed with a little white paint.

The following groundwork colours were used in this oil painting—

SKY. Yellow ochre, warm grey, cobalt, zinc white and viridian mixed.

DISTANT MOUNTAINS. Raw umber, raw sienna, cobalt blue, mixed with a little permanent crimson, burnt sienna ; terra verte mixed with a little zinc white.

SNOW. Yellow ochre and zinc white.

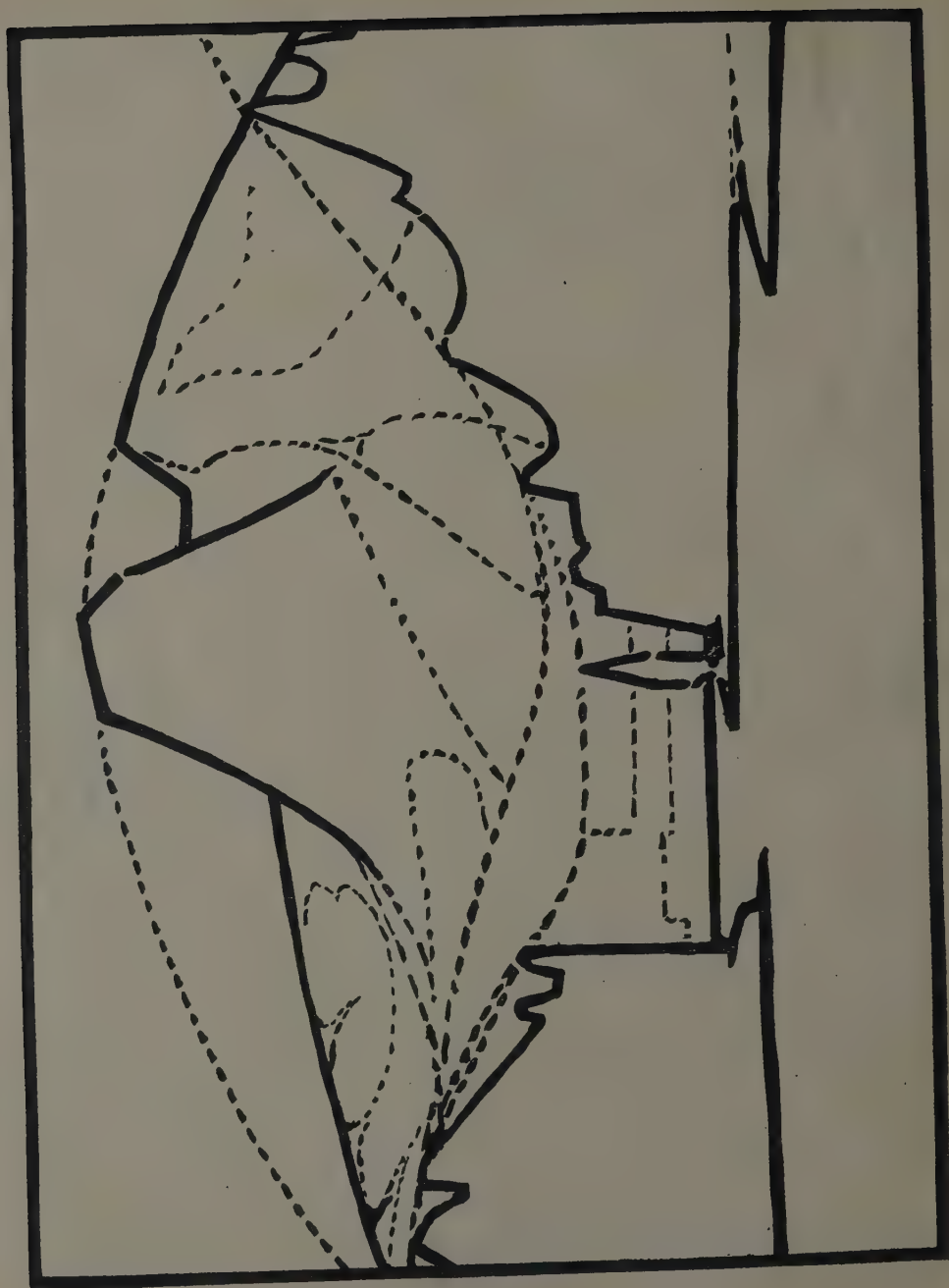
SNOW IN SHADOW. Dark warm grey ; purple.

FOREGROUND MOUNTAINS. Burnt umber, burnt sienna, deep purple, dark warm grey.

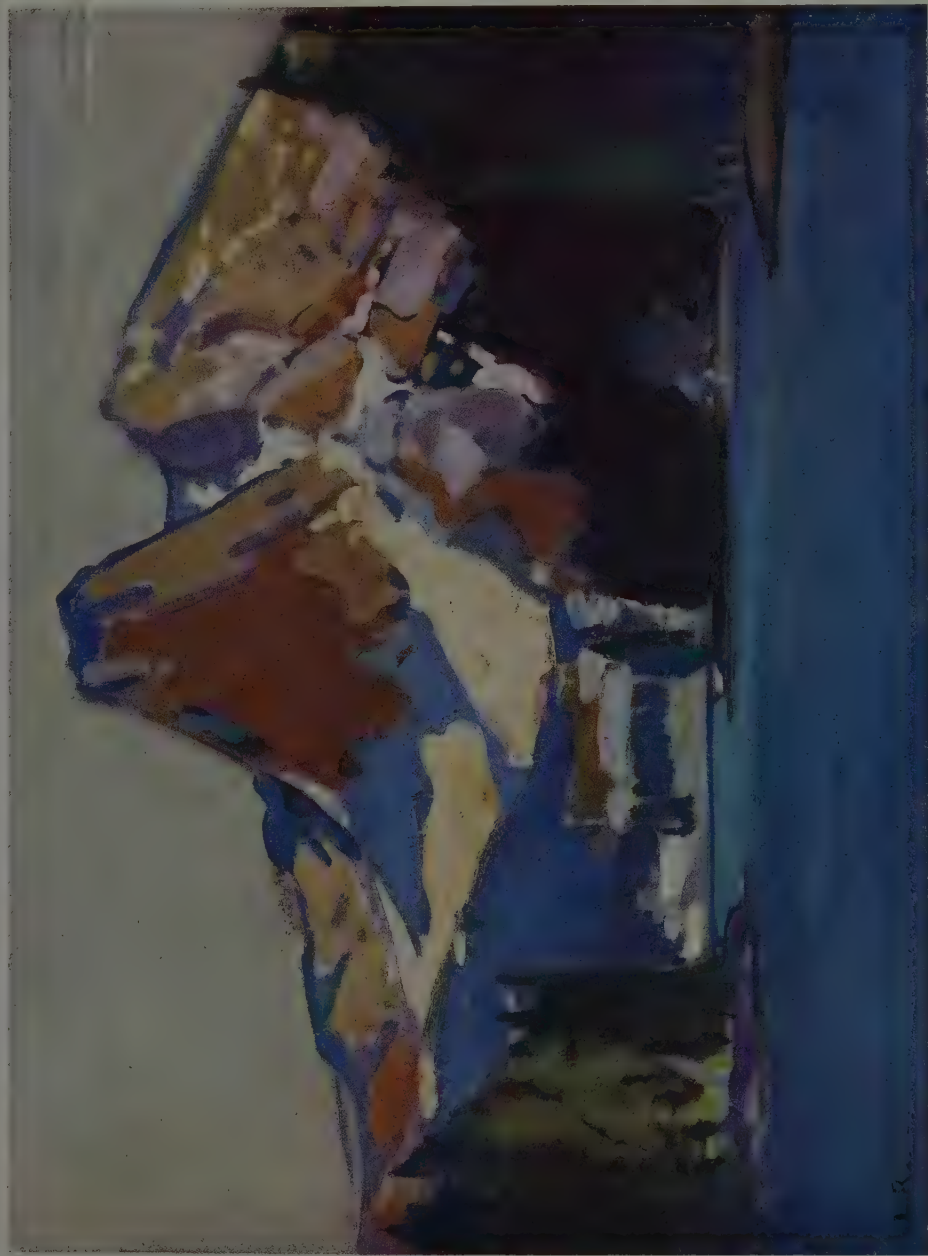
Another view of this mountain, which is not represented in this book, has on its upright surface a horizontal band of different coloured rocks about two-thirds of the distance from the higher peak to the snow's edge below. This band suggests a geometric form such as might be seen in the design for the border of a carpet. As suggested before, in another portion of this book, geometric shapes are very often beautiful and are always interesting.

The analytical lines of this picture, on page 48, demonstrate unity of design, despite the number of angular forms which assert their existence in the top portion of the picture.

All the topmost peaks of Cathedral Mountain are bound together in the dotted marginal line, which extends in an outward, or convex, direction. The opposite effect is gained below, as the lower masses of rock formation at the foot of the picture extend in an inward, or concave, direction.



Analytical Diagram of Plate XVI



STUDIES OF HILLS AND MOUNTAINS

On Plate XV is a water-colour picture entitled "A Decoration" (designed from the pastel sketch on Plate VII, Chapter VII). The leading constructional lines in this picture are shown in the diagram on page 50. They are of a harmonious character, supported by the horizontally straight line extending right across the lower portion.

The following groundwork colours were used in this picture, which is painted on David Cox paper—

SKY. Ultramarine blue well diluted with water.

DARK HILL. Purple (made by mixing cobalt blue and permanent crimson) ; yellow ochre, burnt sienna.

LIGHT HILL AND FOREGROUND. Yellow ochre and warm grey (middle tint), painted strongly on damp paper:

WATER. Cobalt blue, viridian.

NOTE. In the final painting the high lights were painted with thick tempera white mixed with yellow ochre, etc. All the trees, whether light or dark in tone, were painted on top of the first stage. The darker-toned trees were painted two or three times over, so as to get the rich tone effect as seen in the reproduction.

The oil painting entitled "Emerald Lake, Canadian Rockies," is shown in two stages. On Plate XVI, in the first stage, the general design, strengthened by flat colour tones, is painted in a decisive manner, practically all the colours being kept darker than those seen in the finished picture on Plate XVII. It is most important to remember that snow subjects, whether in oil or in pastel, need a warm coloured underpaint, consisting of yellow ochre and white, so that the final coat of lighter coloured paint echoes some of the warm colour below.

A large surface of pure white paint representing snow, and

ART OF LANDSCAPE PAINTING

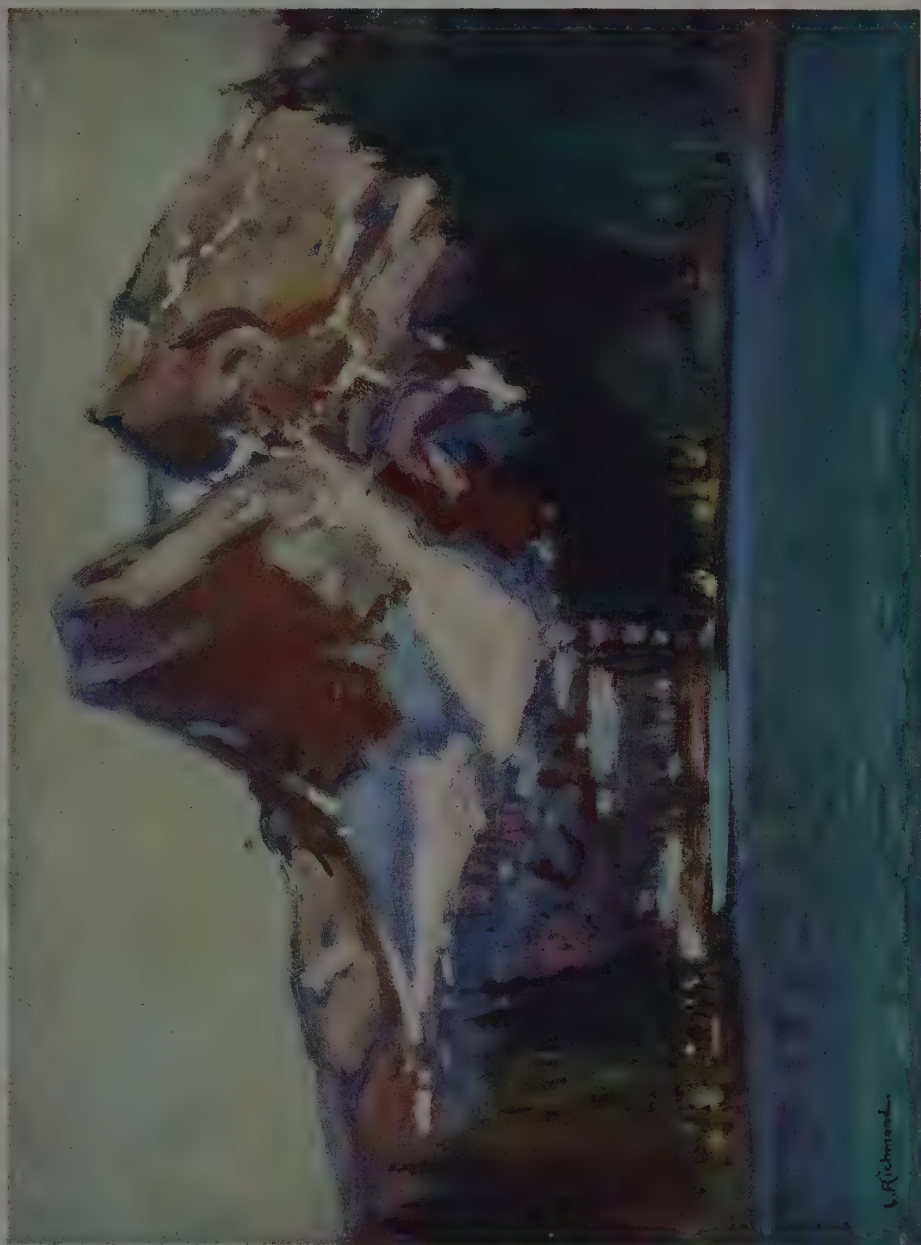
painted direct on a raw canvas, looks more like a representation of dry white chalk.

The finished picture shows the addition of lighter tones painted generally over the mountains and snow, whilst the trees received more detail, and the surface of the water is more broken and luminous.

The third diagram in this chapter, relating to the oil painting of "Emerald Lake, Canadian Rockies," page 52, illustrates precisely the same principle of convex and concave construction as shown in the Cathedral Mountain picture. The tops of the mountains demonstrate convexity, as seen in the dotted lines, and the central portion concavity. The rigid horizontal lines denoting the boundaries of Emerald Lake support theoretically the great weight of mountainous material above.

When painting hills, which might be described as juvenile mountains, there is less cause to resort to drastic measures representing weight or volume. There are some types of mountains, particularly in the Canadian Rockies, where the student has only to sketch and faithfully copy the original mountain, with its formation and its detailed suggestions, and the resultant picture might be classified as modern art. This is due to the fact that some mountains have such unusual formation and are apparently so modern in their suggestion of dynamic force, their cubistic angles, and suggestion of geometric detail.







CHAPTER XI

Studies of Trees



TIME and again, when taking students out sketching, I have been told that they are unable to sketch trees in colour from Nature. They are quite sure it is a very difficult subject, and, being so sure, they really find it difficult. Directly that idea is cut away from the mind it becomes comparatively easy. The student is quite as important as the tree which he wishes to sketch—perhaps more so. The reason why students have shown some timidity or modesty as regards painting trees is because they are clearly conscious that trees generally have a very lavish display of

ART OF LANDSCAPE PAINTING

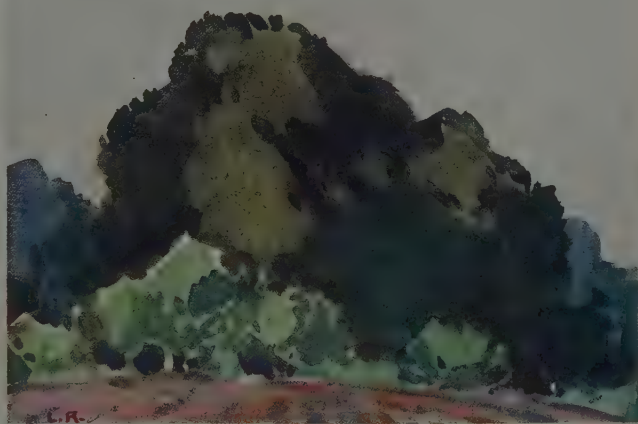
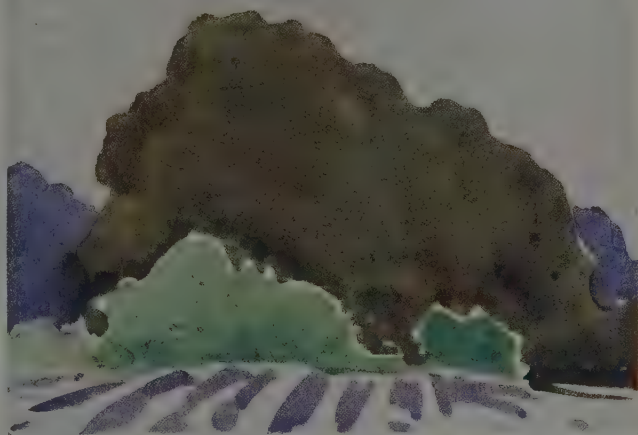
leaves, an intricate number of branches, and a trunk which is easier to draw than paint.

The character of a tree should be known, apart from any detail whatsoever, by its silhouette form when seen against the sky or some lighter background. The fir tree is easily discernible, even at a distance, from a weeping willow. This is nothing whatever to do with the detail of the trees just mentioned ; it is simply the fact that the general mass determines the genus of the tree. Directly the student understands this, and paints the mass of the tree rather than the leaves, then he has partly solved his problem, and the sketch can be made in a workmanlike manner.

It is distressing to see a sketch of a woodland scene where one is unable to see the trees for leaves. It is worse still to see a sketch of a tree where the main features of the tree are entirely lost through the sincere effort of the artist to paint its clothing in faithful language. How interesting a sketch of a tree can be when all detail is eliminated and only the salient points are exposed by the artist !

I have sometimes hurt the feelings of a student very much indeed by taking the paint brush from his hand, and working all over a careful study of a tree which was quite wrong in tone value, and painting out nearly all the mis-applied detail. This feeling of the surgeon's knife is sometimes necessary if the operation is to have a successful result.

Painting trees, then, requires a certain amount of moral courage in the beginner. A photograph easily gives all the detail which it is possible for the lens to show. The roughest sketch of a tree sometimes conveys more of the psychology of that tree than the most careful rendering in pencil or colour



Top—First Stage

Study of Mass Foliage (Water-Colour)

Bottom—Final Stage

STUDIES OF TREES

can give. Personally, I find it useful, after finishing the sketch of a tree, to make little drawings in my notebook of any important feature that I feel might be useful when painting the finished picture indoors. Chapter VIII shows to a certain extent what I mean. Here you see various studies in pencil from Nature, including trees, made after I had completed the coloured sketches.

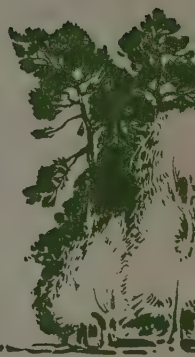
There is something magnificent about the British elm tree. It symbolizes to a certain extent the characteristics of the people in these islands. It is dignified, and restrained in colour. Trees are analogous in their character to human beings. Often in Nature one sees a group of stately elm trees, and sometimes, grouped in front, may be seen little delicate willow trees, lighter in tone, lighter in foliage, and physically more fragile, supported by the darker toned and friendly elms behind.

On Plate XVIII is a study of mass foliage showing quite clearly the first stage painted with flat tints. The final stage was gained by adding strongly defined shadows of deep colour.

Students are advised to copy this example in water-colour, and then design some mass foliage of their own on which to practise painting.

Indecision of handling is fatal if the broad effect is sought for as seen in the reproduction.

Plate XIX gives the reproduction of the water-colour entitled "Elm Trees at Windsor." After mastering the mass foliage example, students should profit by copying the elm trees in this picture. The same principle of flat colour painting as in the previous example can be applied here, the darker-toned shadows in the foliage of the elms being added in the final stage.



ART OF LANDSCAPE PAINTING

This water-colour was painted on thick cartridge paper, and the following colours were used—

FIRST STAGE

SKY. Light yellow ochre, light ultramarine blue.

TREES. Deep Hooker's green mixed with a little yellow ochre, purple, permanent blue.

. DISTANT BUILDINGS. Yellow ochre mixed with light grey. Light purple mixed with a small quantity of yellow ochre, vermilion mixed with light grey.

FOREGROUND. Hooker's green (middle tint) mixed with burnt sienna.

NOTE. The lower portion of the sky was finished with a small wet sponge for wiping out. The contours of the tall elm trees received the same treatment so as to prevent hard edges.

Blotting paper was used after wiping out, for quick drying and softening effects.

In Kew Gardens, London, there are many and varied types of trees. It is a revelation to the average individual who studies these trees to know what an astonishing number of different varieties there are, even in England. To do justice to this chapter it would need at least another volume. It is possible that the student who wishes to know a great deal on the subject of trees, before arriving at that happy stage might suffer from mental indigestion. Time will bring experience. For the purpose of this book, then, let the student paint simply and easily, and concentrate solely on the big mass effects.

The water-colour painting on Plate XX, entitled "Fir Trees, Pas-de-Calais," is a careful rendering of the characteristic shapes peculiar to fir trees. In the first stage of this picture



STUDIES OF TREES

the colours were laid on with pure washes, and in the final stage body colour was used for the sky and certain portions of the foliage and foreground.

The diagram on page 60 shows the general construction of this picture, emphasizing the sky opening on the right, which is oval in formation and travels upwards to the higher left side of the picture.

The vertical direction of the trunks cuts sharply across the circular formation of the sky opening, affording a piquant contrast, whilst the winding pathway in the foreground is harmoniously related to the constructional lines above.

On Plate XXI are four water-colour studies of foliage. The first study, on the top left side, is just a flat wash indicating branches and the foliage. The second drawing, on the right top side, shows the same study with the addition of darker tints both on the branches and on the leaves. These darker tints were added before the first wash of water-colour was quite dry. Here and there the edges are partly lost, whilst elsewhere they are definite and strong. Notice how the branches are improved by adding deeper tints in places. This is quite a common feature in Nature.

The lower study on the left side is a coloured drawing of the top portion of a fir tree. The same method was used as seen in the two top sketches. The fir, excepting the trunk, is fairly deep in tone, so that the first wash was painted in with low-toned colours. The second wash, as before, was added before the original wash was quite dry. In water-colour painting it is important to know the exact moment when to add your second tint. There may possibly be some subjects where it is necessary to wait until the first coat is quite dry, but in most studies in



Analytical Diagram of Plate XX

STUDIES OF TREES

water-colour it is advisable to paint the second wash before the first is dry, so as to create a softer surface, and lose that hard and unpleasant outline which can so easily be obtained if the first colour is dry. These remarks apply only to water-colour painting in which no body colour is used.

The fourth study on the lower right side was done just outside my studio. This is a study of chestnut leaves. So as to retain the characteristic feeling of the chestnut leaf, considerable time was spent in the preliminary pencil drawing. There may be a certain mannerism in this little study where darker paint has been used to outline the characteristic shape of the chestnut leaf, but truth in detailed form was sought for rather than artistic handling.

It is not a very difficult art to make small studies such as seen on this page, but, as stated before, care should always be taken so that the student is able to keep under control all knowledge of detail when painting the whole tree. The second or third year's apprenticeship to outdoor sketching should be about the period when the student might be advised to make detailed studies of leaves, branches, etc., from Nature without fear of losing the knowledge gained by sketching the more important mass forms.





CHAPTER XII

Studies of Water



LEAR reflections on still water, caused by objects resting on the landscape above, offer no difficulties to the painter, inasmuch as the artist has only to reverse the shape of the objects above on to the surface of the water below. This, combined with a few horizontal lines or streaks of colour across the vertical reflections, creates a feeling of transparency in a picture. It is the easiest possible way of rendering water in a picture, but it is not so interesting as other problems in that direction. With all water studies,



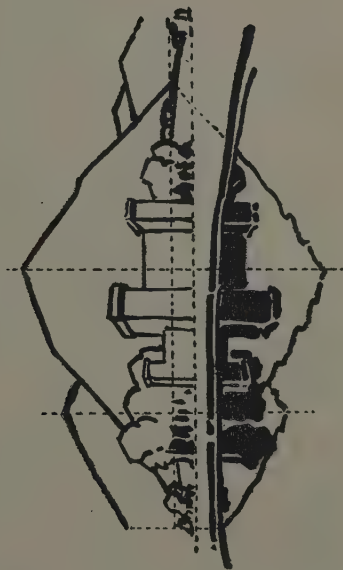
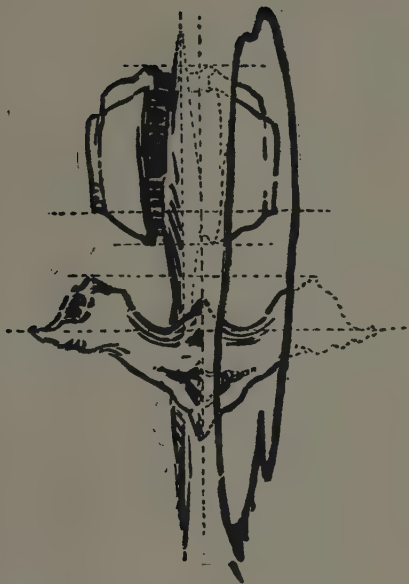
Analytical Diagram of Plate XXII

ART OF LANDSCAPE PAINTING

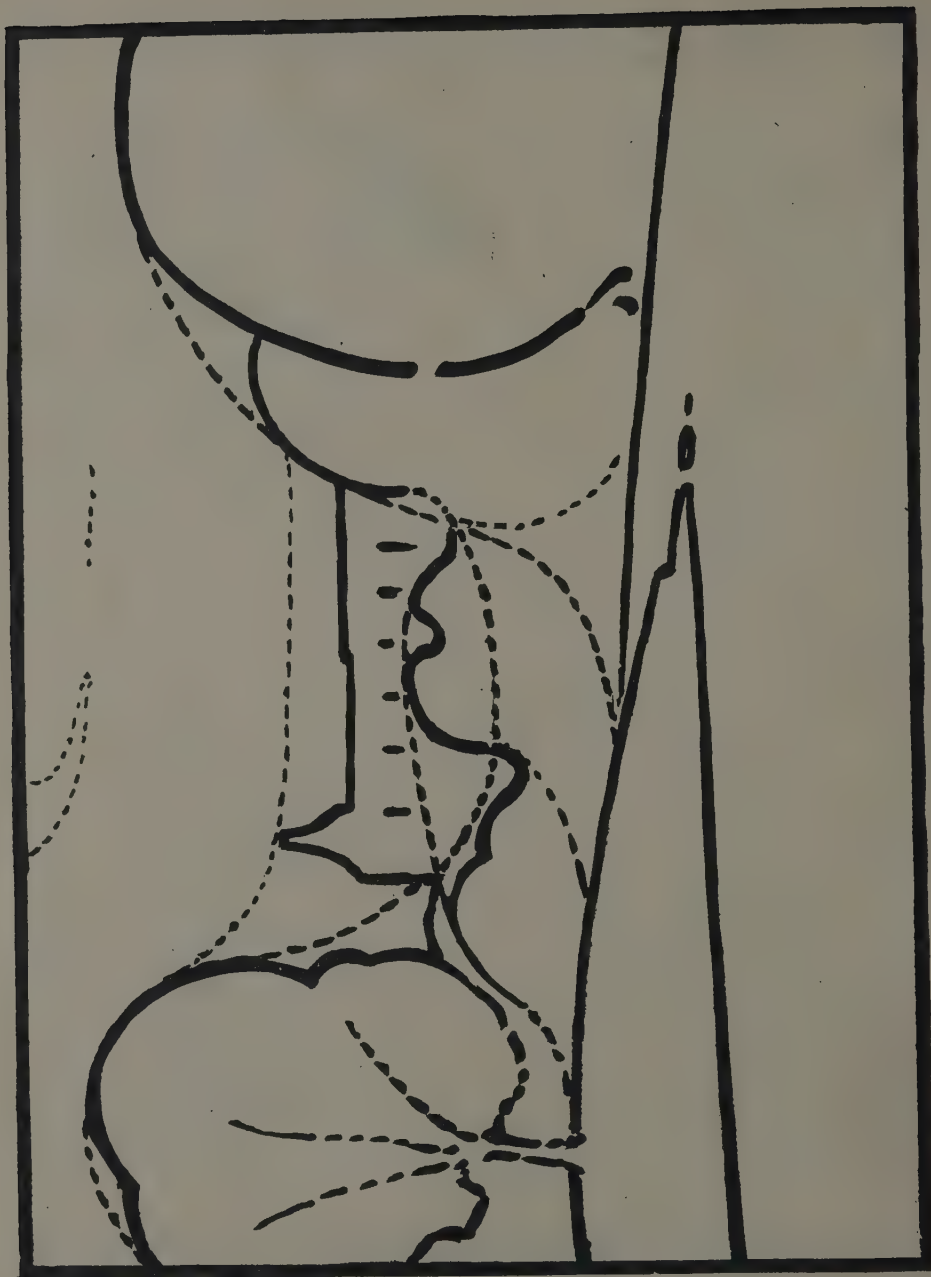
whether moving or tranquil, it is best to play for safety in the earlier stages of the sketch, keeping all the dark reflections fairly light and the light reflections fairly dark, thus helping to flatten the surface of the water, as well as create harmonious tone value. Mature judgment is needed towards the completion of a sketch to decide how much or how little is required, to deepen or lighten the reflections in places.

Then, again, certain lakes and rivers reflect very little of their adjoining surroundings. In some Canadian lakes the general colour is oftentimes an opaque, greenish blue, probably caused by alkali in the substance of the water. In water hurtling down from precipitous waterfalls it is almost impossible to get a suggestion of any reflection whatsoever. In Chapter XVI, on Plate XXXII, is a picture of a Canadian waterfall, the spray of the water, particularly in the lower part, creating so much foam that it has lost all transparent qualities. Even the rocks themselves are affected by this continual spraying of water. The shadows on the rocks at the foot of the picture are quite light in tone, since the surrounding light is reflected on their wet surfaces.

A very good example for demonstration purposes is the water study shown in the picture on Plate XXII entitled "A Venetian Canal." This picture clearly displays the different effect of light and shadow on the same sheet of water. Water in shadow, if fairly transparent water, is capable of showing clear reflections. In this instance the reflections are easily seen in the top portion of the canal, which is in deep shadow, whilst all the foreground water is exposed to the glare of the sun. The brilliancy of the sun neutralizes the normal tone of the canal water, causing it to be lighter in tint, and making it



Reflection Studies (discussed in pages 71 and 72)



Analytical Diagram of Plate XXIII

STUDIES OF WATER

impossible to reflect the dark-toned buildings. The left side of the gondola throws its shadow on the water and prevents the sun from shining on this restricted area, with the result that a clear reflection is made visible. The general colour of this water is of a greenish-blue tint. This tint is, of course, more noticeable in the shadow. At the same time, although the sun has such a strong effect on the water which happens to be exposed to its glare, even there the local colour of the water is not entirely lost.

The following colours were used in solid flat patches for the groundwork or foundation of this picture—

WATER IN SHADOW. Raw sienna, viridian and permanent blue, both mixed with a little zinc white.

WATER IN LIGHT. Viridian mixed with zinc white, yellow ochre and raw sienna.

WALLS IN SHADOW AND DARK FIGURES, ETC. Burnt sienna. Permanent blue mixed with a little zinc white and deep purple.

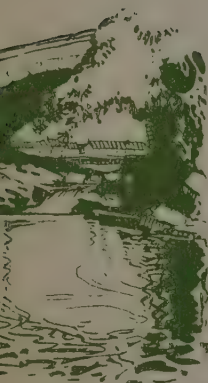
WALLS IN LIGHT, BRIDGE, AND STEPS. Warm grey (middle tint), and yellow ochre mixed with a little raw sienna.

SKY. Deep blue mixed with a little permanent crimson.

NOTE. The reproduction clearly shows the final colours used in this oil painting. Various colours occupying a small space, such as the rectangular wall immediately above the right-hand side of the bridge, must be painted with definite touches and allowed to remain unmolested. If wrongly painted, the only way to remedy the defects is to scrape the colours off with the palette knife, without, of course, disturbing the foundation paint below.

On page 63 the skeleton plan is shown of "A Venetian Canal." The dotted curve on the right, commencing from

ART OF LANDSCAPE PAINTING

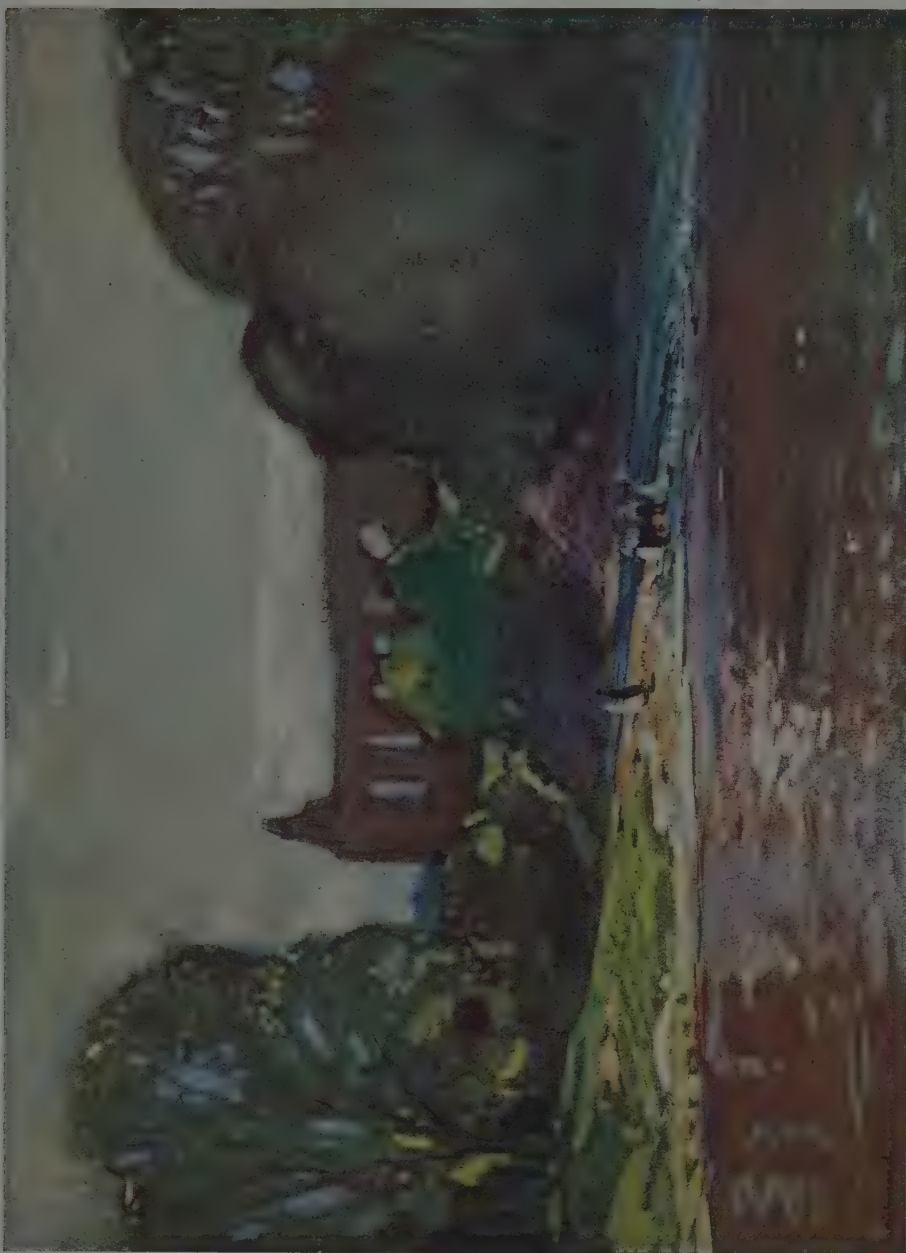


the bridge downwards, includes the miniature figures and boat at the foot of the building, finishing up with the figure of the gondolier which slopes towards the bridge.

The sweeping lines of the gondola connect up, as shown by the dotted line, with the vertical line of the building on the right which adjoins the bridge. The compositional diagram on the lower left side needs no comment.

On Plate XXIV is a pastel picture, entitled "Bolton Abbey, Yorkshire." Here we have quick-running, shallow water, with the bed of the river showing in places through its surface. This is a very difficult problem for an artist. The tendency sometimes is to make the local colour of the soil below the water too strong for practical purposes. That is to say, the reflecting glow from the bed of the river needs to be neutralized to a certain extent by an opaque suggestion of some greyish tint, whether warm or cold. In the first stage on Plate XXIII the local colour of the soil was first laid on. The pastel was used sparingly so as to allow for the later tints. A positive colour, such as pure red, is impossible in the finished picture, but pure red with a coat of grey over its surface gives that peculiar quality suggesting shallow water. The student who has had no experience of pastel painting will find it useful to copy the first and finished stages of this picture. The warm colours—red, brown, yellow, etc.—seen over the whole of the first stage is invaluable as a groundwork for the final touches of colder colours such as grey, green, blue, etc.

The line drawing on page 66 of "Bolton Abbey, Yorkshire," is chiefly responsible for showing the leading compositional lines that connect the trees, which spread across the whole landscape.



STUDIES OF WATER

The solid masonry of the abbey, with its horizontal and vertical lines, acts as a foil to the restlessness of the running water below. The clouds are in harmony with the abbey, since they extend in the same horizontal direction.

On Plate XXV the water-colour picture entitled "The River Thames, Marlow," although perhaps not scientifically accurate as regards water reflections, yet very faithfully carries out the suggestion, made at the beginning of this chapter, that the lights should be darker and darks should be lighter. The reflection of the mansion on the left side of the picture in the water is darker as regards the colour of the walls and the reflection of the roof of the same building is lighter. Then again, the reflection of the dark mass of trees on the right in the water is obviously lighter. This feeling of unity on the whole surface of the water helps to suggest the necessary flat, horizontal plane of the river. It is really simple, when sketching out of doors, to forget this important fact.

This picture was painted on David Cox paper in transparent colour washes. The following colours were used—

FIRST STAGE

SKY. Yellow ochre. Light warm purple.

DARK TREES. Hooker's green (middle tint), mixed with yellow ochre and very little light red.

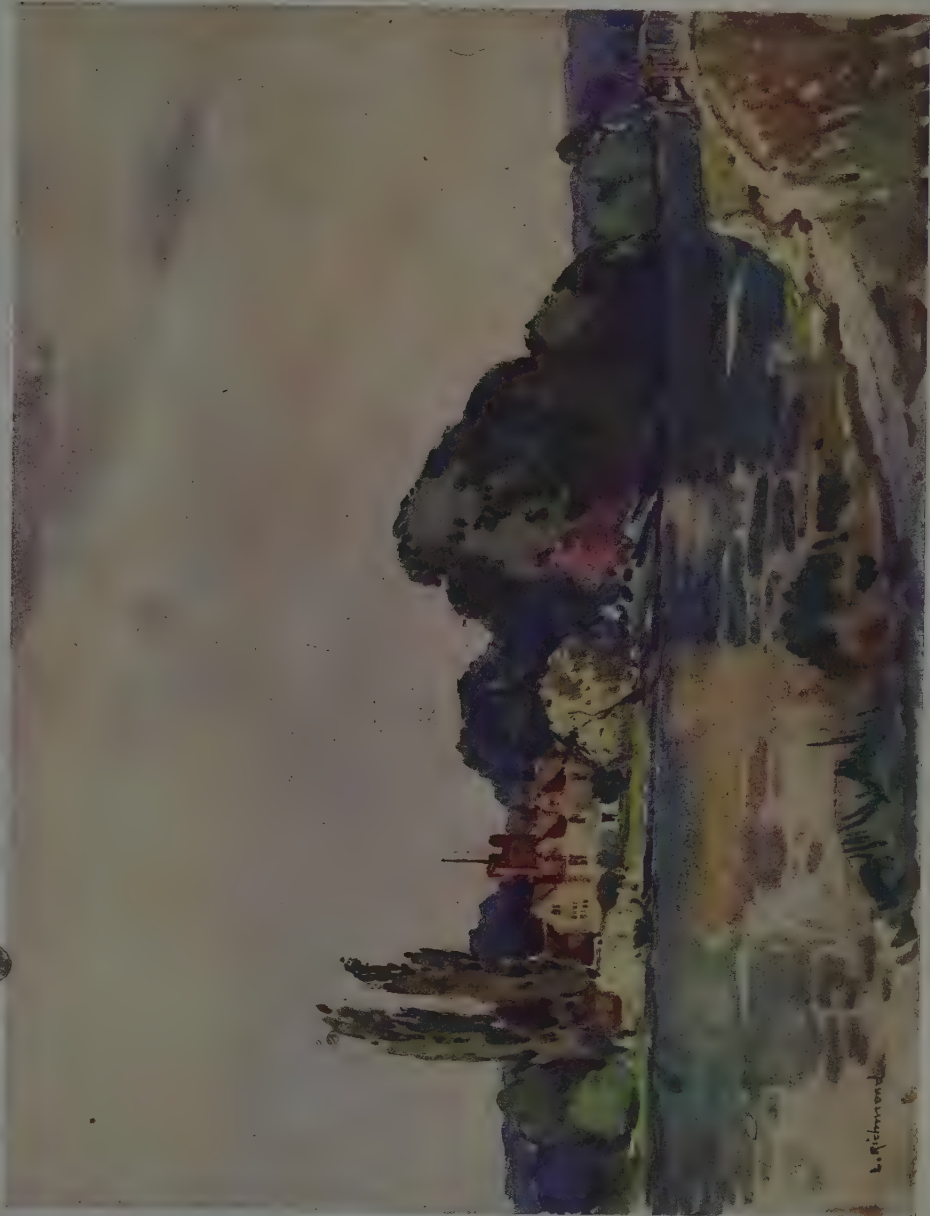
POPLAR TREES. Chrome yellow mixed with Hooker's green (middle tint).

ROOFS OF BUILDINGS. Light red mixed with chrome yellow.

WATER (RIGHT). A small quantity of ivory black mixed with permanent blue, with a little crimson, yellow ochre and deep Hooker's green added in places.



Analytical Diagram of Plate XXV



STUDIES OF WATER

WATER (LEFT). Yellow ochre. Warm grey. Yellowish grey green and light warm purple.

NOTE. Deep Hooker's green, deep purple viridian, and touches of burnt sienna, together with bluish purple, were invaluable for the final painting of the dark-toned trees. The sky and the water were completed in one wash, the colours being carefully mixed in advance. The tone of the paper can be seen in the sky, the lighter portion of the water, and the pathway in the foreground.

On page 70 the dotted lines suggesting the position of the cloudlets in the sky demonstrate their harmonious relations to the landscape below. The two thin and tall poplar trees on the left contrast sharply with the circular formation of the heavier group of trees on the right.

The little flagstaff on the tower behind the mansion echoes the vertical direction of the poplar trees.

On page 65 are four drawings of reflections on water. The top left drawing represents three poles and a stump. The horizontal dotted line represents the exact place where the water, if continued, would meet the poles. The thick, slightly curved horizontal line marks the place where the water meets the bank. The height of each pole above the dotted horizontal line is exactly the same as the distance of each pole below this line. The illustration on the top right side is of a tree trunk and two outbuildings. The circular drawing in the foreground represents the shape of a pond. The principle of reflection is precisely the same as in the first mentioned illustration. The lower horizontal dotted line shows the junction of the tree trunk with the water if the surface of the water had been continued as far as this horizontal line. The higher horizontal line below

ART OF LANDSCAPE PAINTING

the more distant outbuildings gives the height of the outbuildings above the height of the water. Here again, we must imagine that the flat plane of the water has been continued until it meets the junction of the buildings, which penetrate through the earth until they meet on the water plane. The reversed height of the building, then, is exactly the same below the higher horizontal line as above. On the lower left side the illustration shows the drawing of a building, mountains, and some trees, with their reflections in the water. As the mountains are farther away than the buildings, etc., a second horizontal line was required to measure the heights of the mountains so as to get the same distance immediately below the higher horizontal line. It is interesting to note that the buildings, being nearer the edge of the water, are larger proportionally in their reflections than the taller mountains in the background. The mountain on the left, rising up behind the nearer mountain, should of course have another horizontal line to obtain more exact measurements, but sufficient has been shown to demonstrate that the perspective of reflections on water is not an exact science, although it is approximately correct.

The drawing on the lower right-hand side is a naturalistic sketch of the reflection of a bridge, etc., on moving water. The top drawings represent reflections on water which is motionless. The water in the lower left drawing shows a slight but perceptible ripple.



CHAPTER XIII

Studies of Buildings



THE student who is able to paint still-life objects should be well equipped for the study of buildings. They have the same thing in common in that they are stationary and least of all affected by passing events. On the other hand, a still-life group in the studio, carefully arranged and left undisturbed, has the same effect each day under normal conditions, whereas buildings out of doors have a vastly different surrounding, and Nature very rarely expresses the same colour effect on two consecutive days.

London offers fine opportunities for tone studies of buildings. The antiquity of some parts of this great city suggests restrained colour when compared with cities like Siena, Venice, Tunis or Tangier. London is a good starting point for art

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students. Moreover, at the approach of winter, when fogs have their own way, there are sometimes wonderful effects in tone, where positive colour is almost eliminated, and the detailed sections of buildings are entirely lost. This provides excellent groundwork if the student has the courage to paint out of doors during this trying period.

Fortunate is the art student who has been through a course of practical architecture. Even a slight knowledge of architecture is of use to him when sketching palatial dwellings, particularly in Italy and in some parts of France and Spain. It is well known that many architects have successfully translated into terms of pictorial art buildings with which they are familiar as regards structure and detailed forms.

What might be described as artistic charm exists in old walls, with their various textures and colours. Too much attention to this sometimes is inclined to destroy the scale of a picture. On the other hand, the ability to express in a painting the texture as seen on old walls, etc., is not without its virtue. Oil pigment in addition to pastel is excellent material for suggesting these textural surfaces.

A general mistake some students make in the early days of outdoor sketching of architectural subjects is that sometimes their observation leads them astray. They notice that windows reflect light. This is perfectly true, yet the fact is generally forgotten that, when painting the main wall of a house, particularly if the wall is dark in tone, with several windows in it, the student must first represent the flat plane or surface of the whole wall, irrespective of any light and shadow on its surface. There is a tendency to make the light reflected from windows much stronger than the natural effect. In such a case, when

STUDIES OF BUILDINGS

the sketch is taken home and seen under normal conditions, it is found that the lights reflected from the windows, by being painted too high in key, cause the windows to appear as if they were in front of the house, instead of on the surface of the wall. The best plan then, when light is reflected from windows, is to keep the tonality of the light darker than it actually appears to be.

The oil painting on Plate XXVI, "The Bridge Over Bruges Canal," already described on page 27, Chapter V, demonstrates the alternative possibility of showing brilliant lights reflecting from windows.

Here the face of the house immediately above the bridge in the central portion of the picture is in no way disturbed by the light from the windows, because the whole of this building is almost as light in tone value as the brightest light in the windows, thus giving the necessary flat surface.

In the first stage in this oil painting the buildings, bridge, and water were well primed with touches of raw sienna, burnt sienna, deep chrome, yellow ochre, and warm purple.

The tree, two figures, and the foreground on the left, received a preliminary coat of burnt umber, permanent blue, and a little permanent crimson mixed with burnt umber and burnt sienna.

For the sky, permanent blue mixed with a little crimson and yellow ochre was used. Notice how in the final painting the groundwork colours—particularly burnt sienna, deep chrome, and yellow ochre—are allowed to show their existence in various parts of the picture.

The different oil brush marks of warm greys, etc., were mostly accidentally obtained through mixing odd colours



Analytical Diagram of Plate XXVI

STUDIES OF BUILDINGS

left on the oil palette after a day's work. These colour blends were then kept in a small zinc pan or dish filled with water to prevent the oil pigment from becoming hard, and held in readiness when required for this picture.

The green foliage of the tree and the circular reflection below the bridge and foreground at the foot of the tree were painted chiefly with viridian and a little terra verte, without losing sight of the rich-toned groundwork below.

On page 76 the principal interest, apart from the general spacing of the tree and buildings, is the introduction of the two figures in the foreground as forming part of the general composition.

They are enclosed in the curved dotted lines which extend upwards on either side and are continued along the contours of the tree until they reach the boundary lines enclosing the picture.

The general direction of the back and head of the seated figure, if continued as seen in the illustration, eventually touches the outer part of the lower building, finishing with the line of the roof above.

When making sketches of white cottages or other buildings of light tones, especially in pastel or oil, there is nothing worse than a sketch where the white walls look chalky and cold. (Notice also the remarks about snow painting on page 51, Chapter X.) There is no definitely cold colour in Nature. A tinge of warmth is everywhere, since all light in daylight subjects comes from the sun. Shadows which reflect light therefore reflect warmth, and it is safer when possible to paint shadows with a slight suggestion of some warm pigment in their depths. The easiest way in making a sketch of a white cottage



ART OF LANDSCAPE PAINTING

in oil colours is to lay a foundation of small touches of yellow ochre, yellowish-red and grey. This must be done with thin pigment, leaving bare patches of the canvas in places so as to allow for the paint which follows. The next and final coat of paint must be pure white, mixed with a very little yellow ochre, and painted boldly over the wet surface below. The result should look almost like white paint, but not quite. It has just that subtle difference which makes the white part of the cottage rich with colour, and yet consistent with natural effects.

The same remarks apply to pastel, and also to body water-colour.

For water-colour, where no body colour is used, the best plan (after damping the paper) is to tint slightly the white paper with delicate yellow ochre and little touches of warm grey, slightly mingling one with the other. That should be sufficient to suggest a white wall bathed in sunlight. Another way in which to paint the same wall in water-colour is to wash in equally distributed patches of yellow ochre, light crimson, viridian, and grey, the colours more or less touching one another on the surface of the white paper. Whilst the surface is still somewhat wet, use a small eye sponge with pure water, and wash most of this colour out with vigorous movements of the sponge. This will suggest also the effect of light on a white wall. Moreover, it is a very artistic way of expressing soft edges, and unexpected detail often appears, which in no way disturbs the serenity of a wall.

The water-colour picture entitled "The Fountain, Besançon, France," on Plate XXVII, is painted on David Cox paper, with the sky and the greater portion of the buildings painted in direct transparent washes. Practically the whole of the fountain

STUDIES OF BUILDINGS

in shadow is painted in thin running body colour, allowing the natural colour of the paper in places to give the correct tone value.

An undercoat of liquid yellow ochre was first painted, before there was added the slightly yellow tinted body colour for the high lights extending downwards, on the left side of the fountain, on to the road and distant figures.

It is interesting to observe that not only do the three figures in the foreground give a sense of scale to the size of the fountain, but they also help, through their dark colours, to accentuate the tonality of the whole picture.

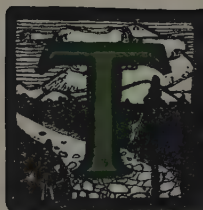
There is just enough dark blue sky in the top of the picture to help, through contrast of colour, the atmosphere of warm and cool greys of the fountain, and also of the darker-toned buildings behind. Only a small area space is occupied by sunlight. Consequently it was of importance, when spacing the position of sunlight, to see that it made a good pattern.

Besançon, in France, has a good many subjects of buildings without too much detail. It has also excellent country of a distinctive character in the neighbourhood. Some of the nearer villages have buildings showing the influence of Spanish architecture.

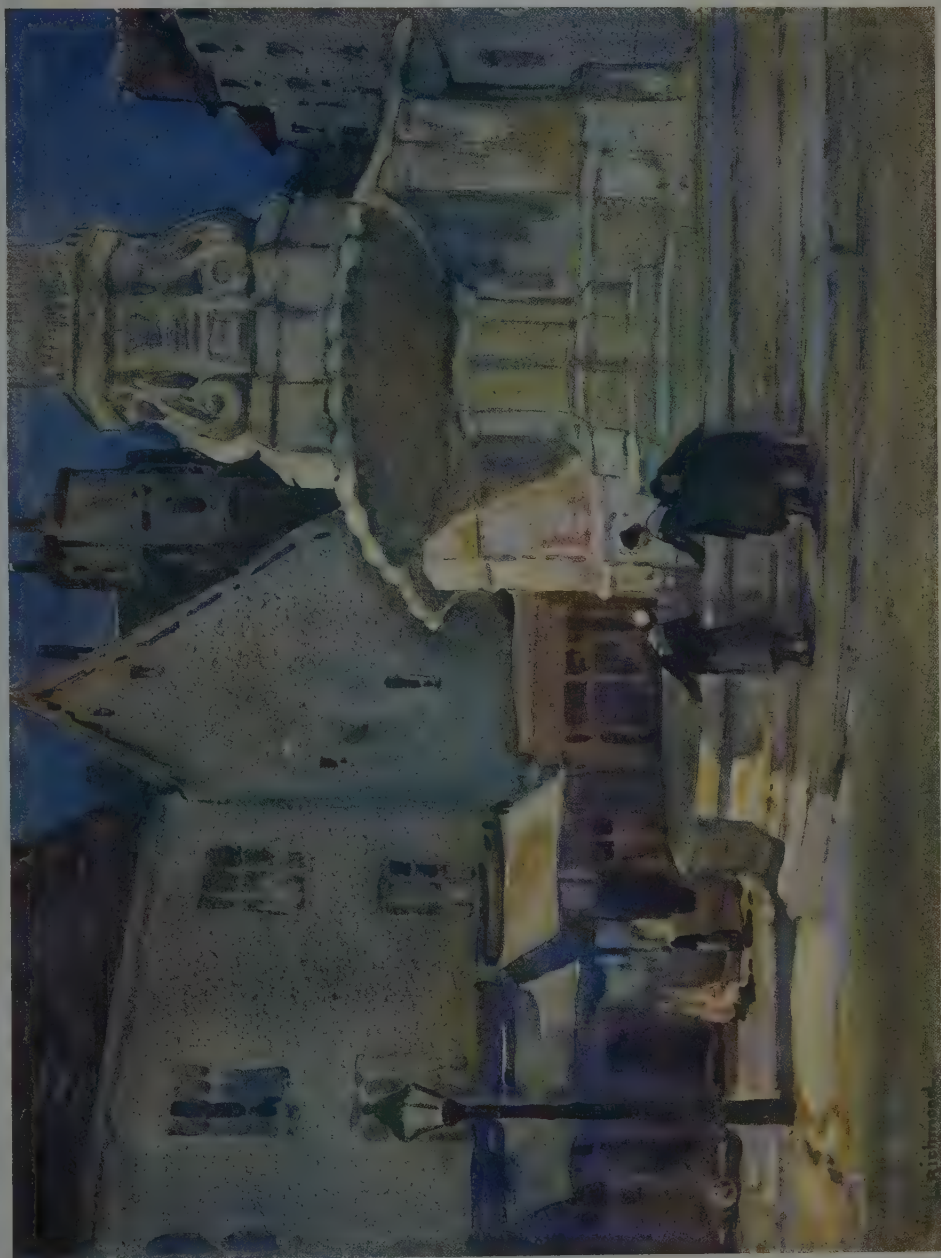


CHAPTER XIV

Studies of Boats and Shipping



TO draw boats, ordinary ships, and barges, is a genuine test of draughtsmanship. The foreshortening of a boat when the front part is facing the spectator necessitates obtaining exact proportion in a sketch. Before beginning a drawing of a barge seen side-view, the artist must also give very careful thought to the dimensions. The best plan to acquire the necessary knowledge relating to boats is to draw those which are beached on the seashore, and likely to remain there for some considerable period. Then there is some opportunity of understanding the constructional meaning of a boat. It is advisable to draw boats side-view, three-quarters view, end-view, and in all the positions you can possibly conceive. After considerable practice of this type one can tackle the same boats floating on the water. It is interesting to feel that a heavy piece of mechanism like a boat is floating easily on a soft flexuous surface.



STUDIES OF BOATS AND SHIPPING

Sailing boats, when moving on river or sea, require rapid observation on the part of the artist. Personally, I have often used a small paint brush, No. 3 or 4, with brown or greenish ink, and made rapid notes without any preliminary pencil drawing. If this is done on tinted paper, one not only gets a feeling of tone, but there is also a chance of getting a sensation of movement.

Some modern yachts are works of art apart from their sailing ability. It is marvellous to see them in a regatta with their great sails spreading upwards, and displaying so much delicacy in colour and swiftness in movement.

There is a curious solemnity about some of the barges on the canals near London, and the even larger barges on the river Seine in the neighbourhood of Paris. The fact that this type of barge has no tall, tapering masts to disturb the flat deck heightens the effect of solemnity. There is nothing to break up the noble formation of these low-lying river boats. At the close of day, when daylight is disappearing, the massive dignity of some of the Parisian barges becomes more noticeable through the elimination of detail lost in the evening shadows. An interesting aspect is created when the flexible and soft human figures of the barge's occupants are seen in contrast with the rigid structure of the woodwork, making fine pictorial matter for the landscape artist.

Students who are able to travel are earnestly advised to go to Chioggia, near Venice. It is about two hours' trip down the lagoon. There are three or four boats plying daily from Venice. On arriving at Chioggia, they will see an amazing spectacle of old fishing boats similar to those used in mediaeval times. Some of these boats have brass-headed,

ART OF LANDSCAPE PAINTING

hand-chased bulwarks, showing a fine sense of form. The sails represent the chief feature as regards colours. When the boats are returning in the evening, bathed in the strong sunlight which is so noticeable on the Adriatic Sea, its brilliancy is reflected on the sails of these boats, some of which are bright orange in tint, with patches of emerald green where the sail has been repaired. Other sails have warm browns, relieved with patches of bright yellow, or any coloured bits of sail-cloth which happen to be handy in the sail yard when repairing torn or worn-out sails. There are oftentimes drawings on the sails themselves, such as an olive wreath, or some Latin inscription. In years to come these boats will entirely disappear. It is important to keep a pictorial record of them, since a faithful copy will in future times have historical value.

Some of the Chioggia boats look somewhat like the conventional schoolboys' pirate ships of fiction, where the boats have a rakish mast and a big, devastating sail. They are not perhaps quite so large as the boats described in juvenile stories, but they certainly are noble and fine in appearance. Incidentally, Chioggia, apart from the boats, is worth a prolonged visit for the study of old buildings. There is street after street of ancient houses, with curious arches, and people may be seen sitting out of doors mending nets, or engaged in making lacework from their own designs, and in other decorative homecraft.

The modern liner is not to be despised as an object of pictorial beauty in form and colour. A good oil painting of one of the Atlantic liners should give as much aesthetic pleasure as the oldest boat at Chioggia. It is all a matter of personal interpretation.

STUDIES OF BOATS AND SHIPPING

What can be more dainty or charming than the gondolas of Venice? They are so superbly constructed that they appear almost to be out of the water, so lightly do they touch the surface. The vitality of the gondola is almost uncanny. It springs and bobs and leaps at the least irritation caused in the water. Very few artists have been able to translate successfully the spirit of these boats in their sketches or pictures. Accurate drawing seems almost fatal in conveying the truth. The lively spirit of the subject does not seem compatible with sound drawing. Possibly the best way to tackle the movement of a gondola in a picture is not to draw it conventionally, but with a few rapid touches of a brush to suggest the general mass of the gondola.

On Plate XXVIII is the first stage of a picture entitled "Boats at Gravesend." This was done on tinted paper, the colour of which is clearly noticeable, and drawn carefully as regards the nearer boats. The distant sailing boat was sketched in quickly at sight. After the pencil work was finished all the drawing was strengthened with a small paint brush and waterproof brown ink. This gave a feeling of security before any colour washes were used. The finished picture on Plate XXIX needs little description. It is merely transparent water-colours used to tint the previous ink drawing. Notice should be taken of the depth of the colour in the farther sailing boat, since its richness of tone in the darker sails helps to suggest the feeling of a luminous background. This is a faithful representation of an actual scene off Gravesend. The patch-work on the smaller sail on the right of the picture prevents the sail from looking too opaque in colour. Little touches of variety keep pictures from appearing commonplace.



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The chief colours used for the sails were burnt sienna and light red—warm grey for the sky and water—vandyke brown, purple, and delicate green for the woodwork of the boats. It had to be borne in mind that the natural colour of the paper had a neutralizing effect on *all* these colours.

It is interesting to note that Gravesend, which is so easily reached from London, is quite unspoilt so far by the effects of modern life. The town has many old buildings, narrow streets, and alley ways. There are always varied types of craft on the water, whilst occasionally a big liner steams slowly down the middle of the Thames on its way to the sea, causing the every-day boats and ships to look very small in contrast.

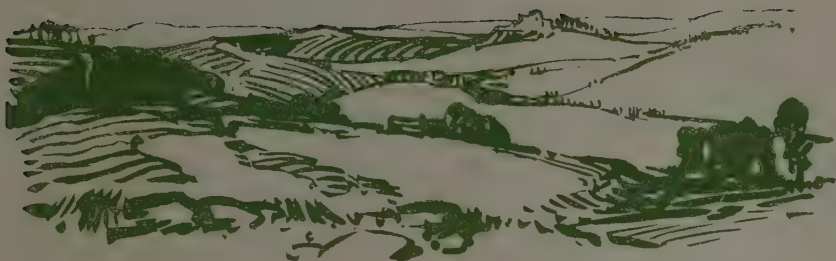
The river Mersey at Liverpool has many sailing craft worth sketching. Cornwall is famous for its fishing boats, whilst Whitby, in Yorkshire, attracts numbers of artists.





L. Richmond.





CHAPTER XV

Undulating Landscapes



UNDULATING landscapes suggests a certain amount of charm in landscape art. It dissipates the thought of anything relating to a powerful, or characteristic, mountain scene. It is the antithesis of everything which is not harmonious. What is usually meant by undulating landscape is subjects consisting of hills and valleys, with their flowing curves meeting each other at harmonious angles, thus suggesting the method of construction underlying this type of picture.

The Sussex Downs in England afford good examples of undulating landscapes. The simple line-work of curves in the middle illustration on page 10, Chapter III, displays the elementary stage of flowing curves. In some places in England there are truly delightful pastoral scenes, where intersecting or tangential curves play an important part. Any monotony that might have been caused through an overdose of harmonious lines in these landscapes is avoided through the contrast afforded by groups of trees, sharply intersecting fields, and sometimes even cottages.

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On Plate XXXVIII, Chapter XVII, the lower picture, entitled "The Brendon Hills, from Williton, Somerset," shows a good example of undulating hills clothed with intersecting lines of fields, groups of trees, etc. The distant hills in this picture have the same constructional basis as the middle exercises on page 10, Chapter III. Notice how the fields take up less area space in the picture as they recede towards the high horizon.

Plate XXX is a full-page colour illustration, entitled "Château de Polignac, France." This picture displays undulation in the immediate foreground at the foot of the pastel painting, and the middle distance, as well as in the flowing distant hills. To help the composition the ascending line of the fields, at the foot of the hill below the château, converges upwards from the right, centre and left side respectively, thus leading the eye towards the château itself, and concentrating on the most important part of the picture, i.e. the Château de Polignac. The upright trees in the foreground, spaced chiefly on the right, act as a contrasting factor to the fields spreading horizontally between the château hill and the foreground. The vertical tower of the château and the smaller spire (lower in the picture) on the left, echo the upright direction of the foreground trees. The lower part of the picture is dark in tone, and as the château and adjoining buildings are also dark it is important that the lower portion of the picture should be strong enough in tone to support the heavy portions above. To give full value to the flowing, distant hills, the sky is painted very nearly flat, and any clouds that are introduced are on such a small scale that they do not interfere with or render irritating the general appearance of the picture. There is a good deal of chatter and detail shown in the little rectangular fields in the middle distance,

UNDULATING LANDSCAPES

hence the value of a comparatively flat sky, so that the spectator's attention shall be diverted to the points of interest shown in the middle distance.

The colour of the paper—a warm grey—is more noticeable at the foot of the picture, particularly towards the right. The preliminary pastel colours were laid on in the same manner as in the first stage of the picture seen on Plate XXIII, Chapter XII.

It cannot be emphasized too often that all pastel pictures, irrespective of the subject-matter, must first receive on the tinted paper a loosely handled groundwork of dark and warm colours, so as to give a solid foundation, on which can be placed the finishing touches of lighter and sometimes colder colours.

For this picture the following pastel colours were used—

FIRST STAGE

SKY. Yellow ochre. Light warm grey.

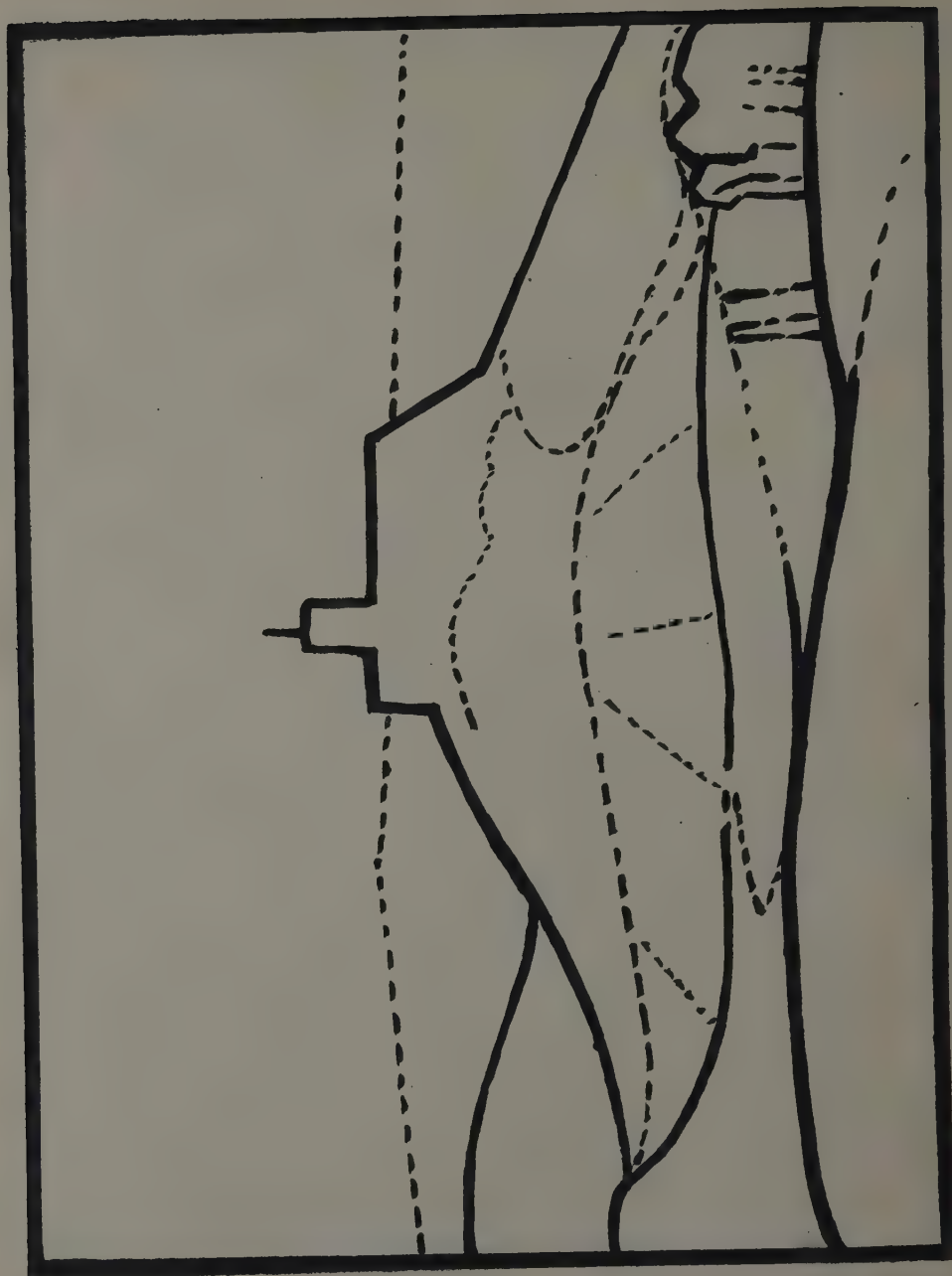
DISTANT HILLS. Yellow ochre. Prussian blue.

CHÂTEAU, DARK HILLS, AND FOREGROUND. Burnt sienna. Deep violet and dark warm brown.

PATCHWORK FIELDS, ETC. Chiefly burnt sienna and yellow ochre.

NOTE. Light Prussian blue (No. 2 shade) worked over and between the sky colours mentioned above, with cream white shade for the cloudlets, completed the sky in the final stage. The final colours (particularly in the patchwork arrangement of the miniature fields) should be easily recognized by the student.

All the above colours are much influenced and modified in strength through the tone of the paper on which they were used. In the diagram on page 88 a happy contrast is shown. The



Analytical Diagram of Plate XXX



UNDULATING LANDSCAPES

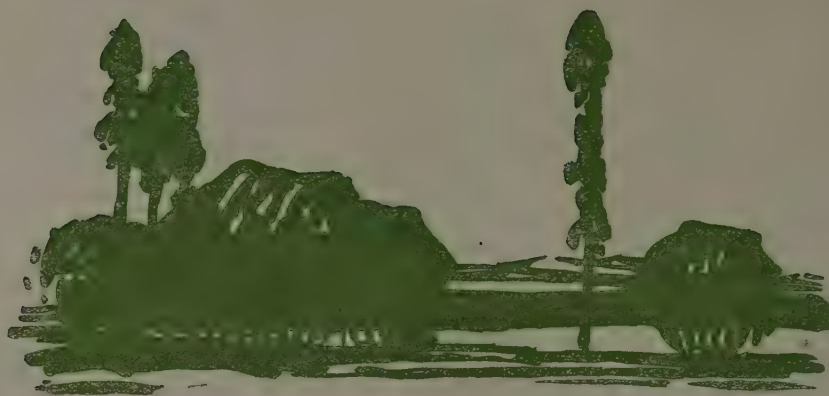
straight lines of the château produce a sensation of security when seen in company with so many undulating curves. The trees on the right also demonstrate the principle of contrast, which is so important in picture designing.

The chapter heading on page 85 is another demonstration of undulating landscape. This needs no explanation, as the lines and the massing generally carry out the constructional principles of undulation.

Cumulus clouds can often be used to advantage in this type of landscape. The rolling forms of undulation can be echoed in the cloud shapes peculiar to the cumulus formation.

The dignity of shape generally associated with cumulus clouds is also in harmony with the movement of the landscape below. Long, thin clouds, horizontally inclined with a slight curvature, are quite adaptable to this style of landscape ; while one or two cloudlets at the top of the picture, in a large, simple and flat-looking sky, create a feeling of serenity.





CHAPTER XVI

Moods of Nature



NATURE has many moods, some of which are of very short duration. It is difficult to respond to these moods unless the artist is quite alone and in a state of receptivity to outside influences. To be alone in a woodland area, where little sunlight can get through the dense foliage, suggests a totally different feeling from that produced if the same wood is occupied by a party of holiday trippers.

Another curious feature as regards moods is that no two artists ever appear to receive the same message from Nature, even if painting precisely the same subject. On this principle, supposing a thousand or so artists painted the same subject, and Nature had a different message for each, no two pictures would be the same. Does not this open up boundless possibilities for landscape pictures displaying varying moods? It is noticeable that the majority of easily rendered sketches, if

MOODS OF NATURE

done with some measure of vitality and painted without any technical difficulties, convey the message Nature had intended to transmit to the artist. Presuming this to be true, how is it that in so many exhibitions and art galleries there is a similarity of expression in landscape pictures? It is possible that material environment and studio life have something to do with the loss of the real message. Selecting art committees, too, often play havoc by taking in only those pictures that show fine technique in the conventional sense of the word. Men in high positions in art have been known to exclaim on viewing a picture, "What a splendidly painted picture that is!" Where, then, does the art come in? Where is Nature's message as interpreted by the artist? Have landscape painters no power to arouse aesthetic feeling or some emotional sense in the mind of the spectator? Most decidedly they should have, and in a few instances there have been pictures with this arresting quality, notably Turner's "Hannibal Crossing the Alps," in the National Gallery at London. This picture is as moving in emotional quality as a fine rendering of rich, dramatic music. It is an object lesson to students to do and to dare.

The moods of Nature are without end, and should the student not find the mood of the moment then he can superimpose his own mood in a landscape. It is comparatively easy for an artist to suggest sentiment in a picture, provided he has a wide knowledge of Nature's forms and colours. Without this wide knowledge it is not easy for any student to express a mood when using Nature as the medium for expression.

On Plate XXXI are four pictures, painted in water-colour on canvas-grained paper, with a little body colour in places;

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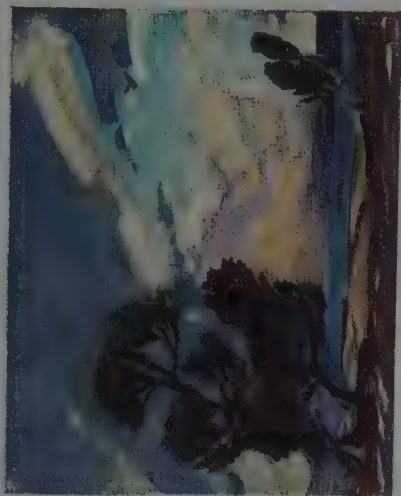


although considerable wiping out was done to obtain a luminous and liquid effect. Each of these pictures represents an obvious mood. There are far more subtle moods than this in Nature, but for the sake of a clear understanding the four illustrations are given as a beginning point for the greater moods to follow.

The first on the top left side is entitled "Tranquillity." Tranquillity in this illustration is obtained by the severe upright parallel lines of the vertical trees rising at right angles to the flat ground below. The absence of flamboyant curves or dark shadows opposed to brilliant high lights, supports the title of the picture. The horizon leaves plenty of room for the comparatively flat sky above. This similarity is seen in the top right sketch on page 10, Chapter III.

The next example, on the right, is entitled "Storm." This is always an interesting subject for artists. It is obvious, when sketching storm subjects, that the painter is rarely able to sit out of doors for any length of time without the chance of being deluged at any moment. All that the artist can do is to visualize the scene, and, while the excitement still lasts, to go back to the studio and render the impression of what was seen out of doors. The impression of a scene is sometimes much more faithful than an attempt to imitate the impossible. Notice in the coloured illustration how the taller trees on the left slope towards the right, and how the smaller trees bend in the same direction. The whole landscape is under the influence of a violent gale, moving from the left towards the right, and the illusion of wind is created by the more or less parallel direction of the trees and clouds.

The lower left picture, entitled "Moonlight," possesses the



MOODS OF NATURE

glamour of the night. It needs little explanation. So many moonlights have been painted before.

The other is entitled "Evening."

Plate XXXII is a full-page illustration of a Canadian waterfall. This represents another mood. As regards the design of the picture, the sky and distant mountains are kept low in tone so that the attention of the spectator can be focused on the subject, i.e. the waterfall. There is a certain amount of velocity in the movement of this water. The foam is too great to allow of any positive reflections. The dark pine trees, particularly towards the central portion of the picture, through which the water is flowing, give an admirable illustration of contrast because of their vertical lines suggesting rigid form when seen against the flexibility and softness of swiftly-running water. The same idea applies also to the solid rocks. The lower rocks, being well splashed with spray from the waterfall, are light in tone, both in the high lights and in the shadows. The sunlight on the foreground reflects its brilliancy in the wet shadows.

The first stage colours in this picture are as follows—

SKY. Warm grey interspaced with patches of yellow ochre and bluish purple.

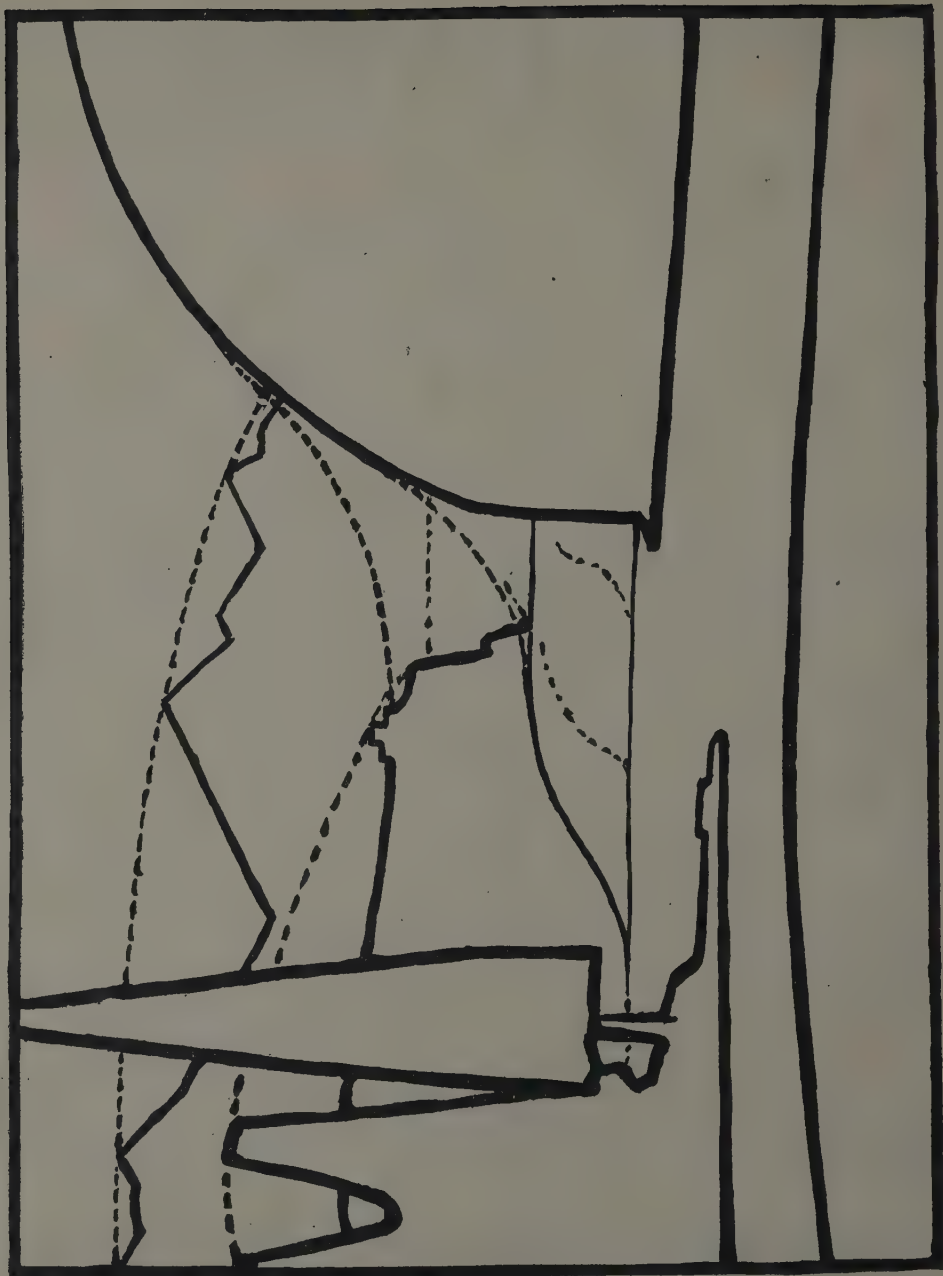
MOUNTAINS. Dark warm grey. Bluish purple. Terra verte mixed with a little yellow ochre.

DISTANT TREES. Permanent blue mixed with purplish grey.

NEARER TREES. Burnt umber mixed with a little ivory black. Raw umber. Permanent blue.

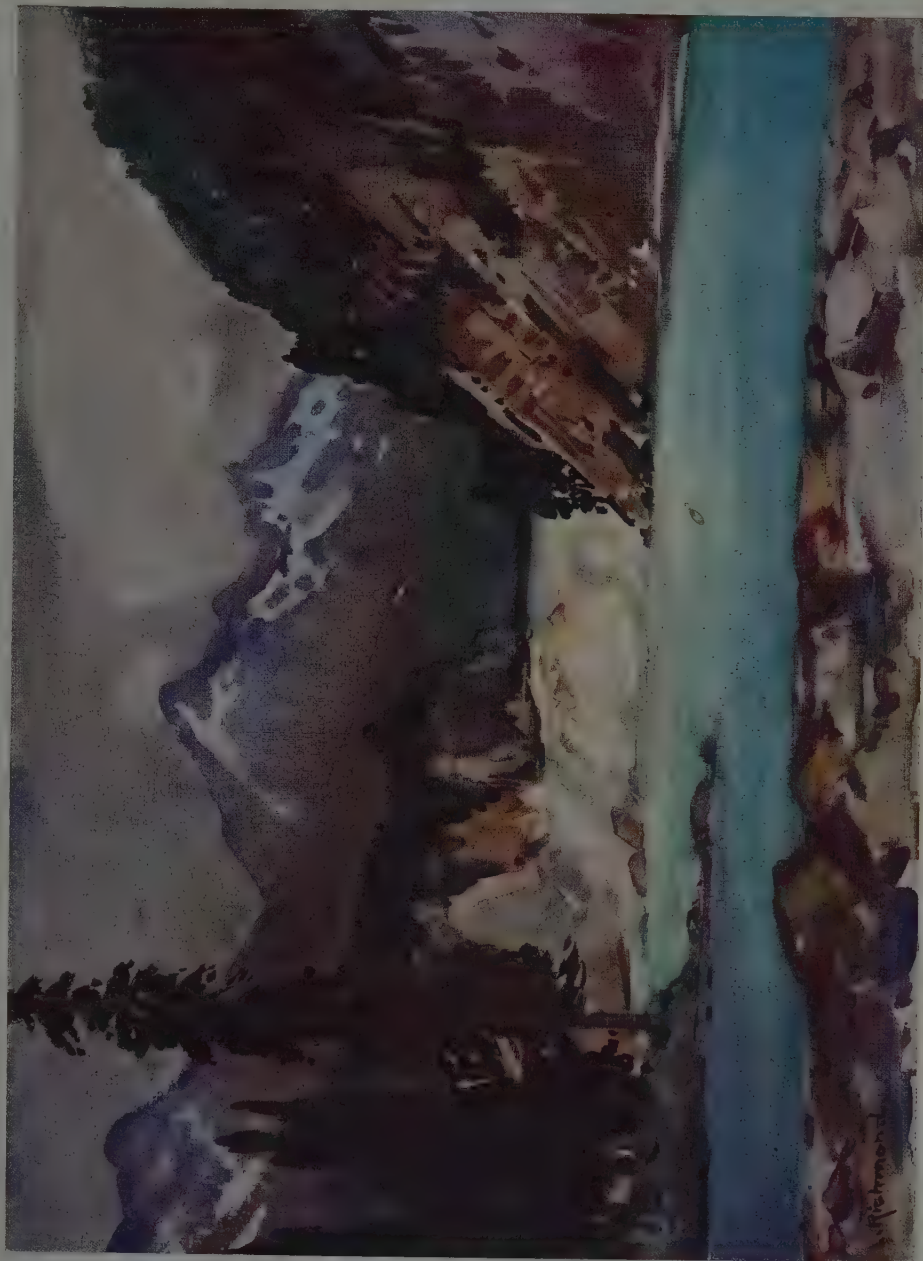
ROCKS. Burnt sienna. Yellow ochre. Purple (middle tint). Silver grey (fairly dark in shade).

WATER. Yellow ochre. Warm grey mixed with a little viridian. Light reddish purple.



Analytical Diagram of Bow Falls





MOODS OF NATURE

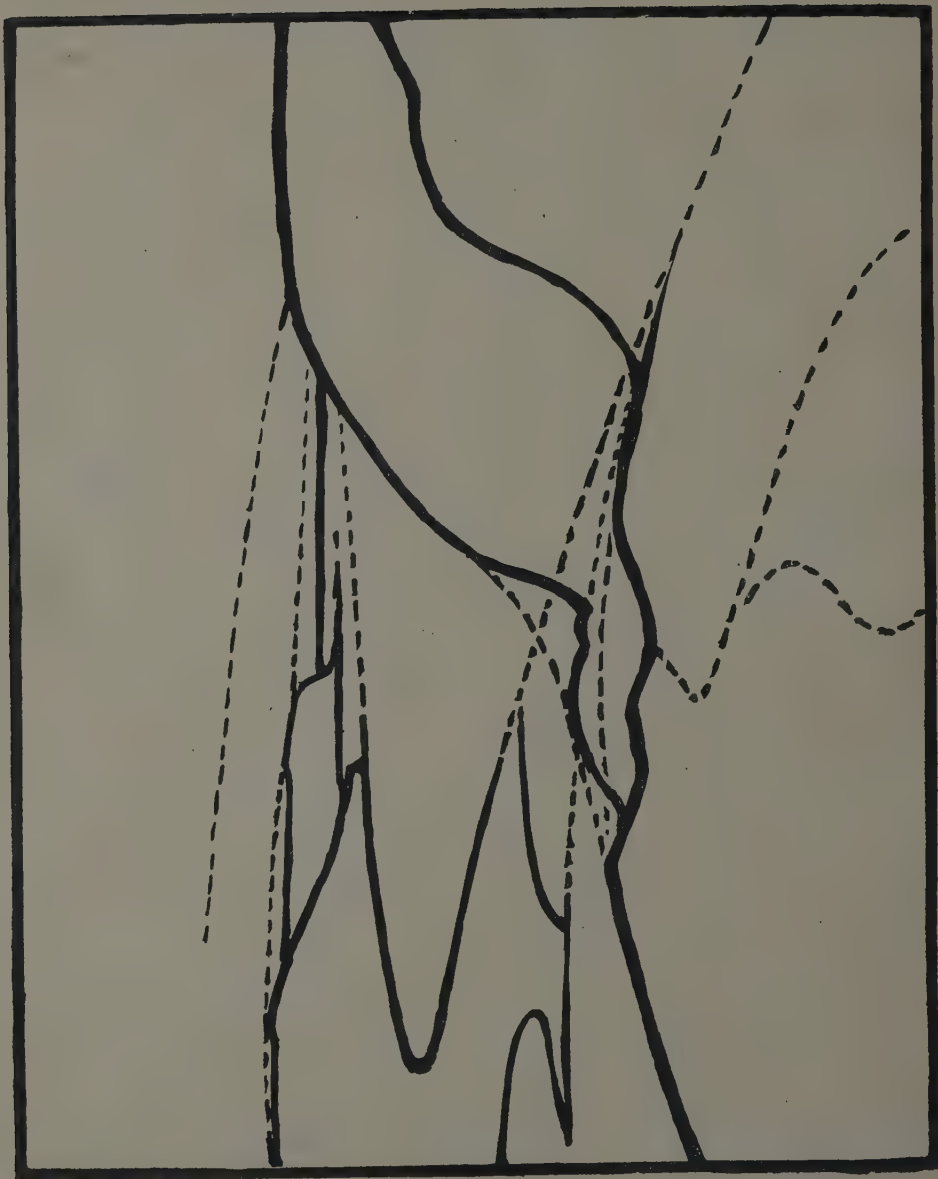
NOTE. The mixing of any stated colour with another must be done on the palette so that, when painted on canvas, the two colours will make one tint. These remarks apply to all the pictorial subjects in this book.

On Plate XXXIV is a picture entitled "Bow Falls, Banff, Canadian Rockies." There is something doing in this picture. It represents a mood of its own. The trees were so dark and sinister in nature that the artist had to a certain extent to exaggerate the tones in the painting, so as to convey the powerful effect felt in the lowering clouds, dark trees, and the light-coloured foam of the falls. There are two stages shown in this picture. The first stage, Plate XXXIII, explains itself to a great extent. There is still some of the drawing left, as can be seen under the first wash of water-colour paint. This picture was painted in water-colour on canvas-grained paper, without any assistance from body colour. In the final stage deep shadows were added, the trees darkened, and detail shown where necessary, whilst the whole of the sky and distant mountains were united through one flat wash of light yellowish grey.

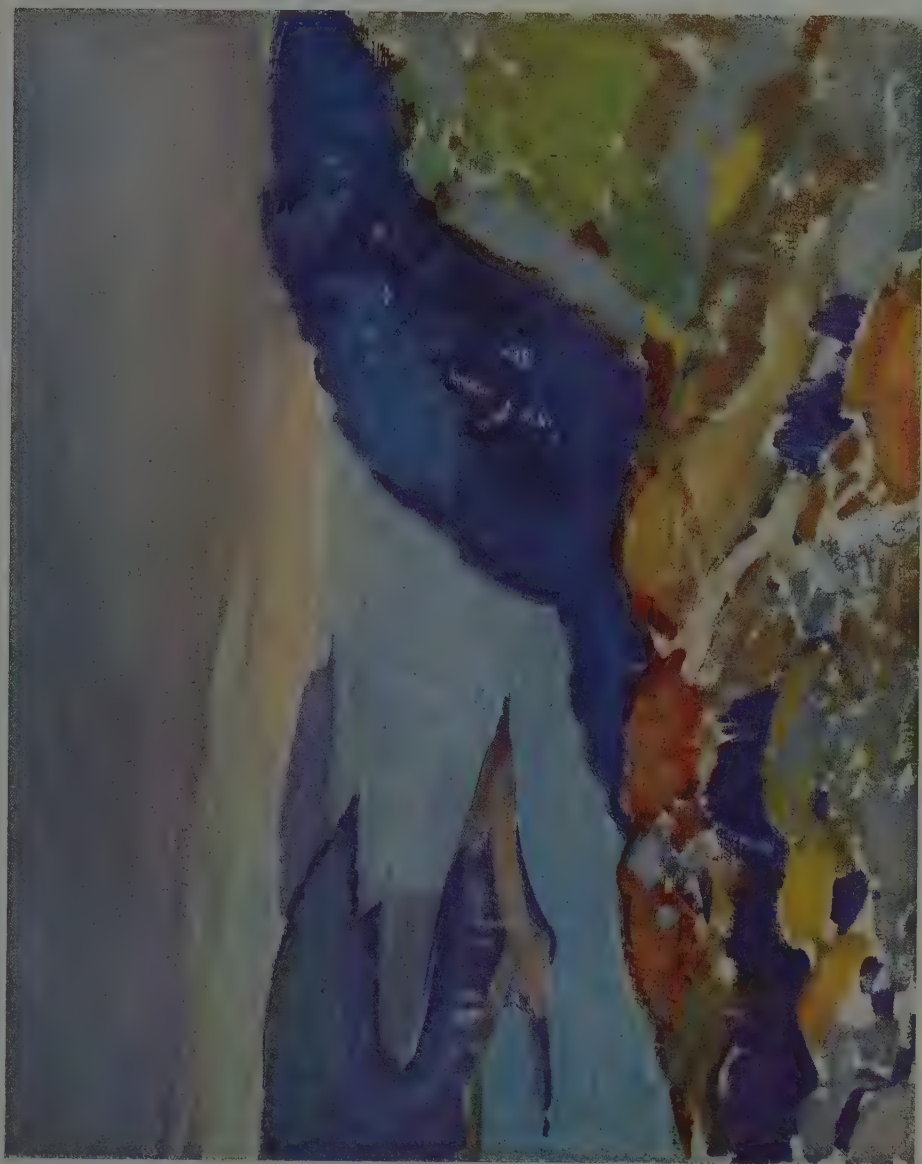
In water-colour painting it is very important sometimes, in fact nearly always so—when there is no body colour used—to wash a transparent light tint over portions of the coloured ground work so as to unite and solidify the whole scheme involved in the painting.

The chief item of interest in the line composition on page 94 is shown in the strength of several horizontal lines in the lower portion of the picture, contrasting with the jagged contours above.

The apex of each mountain touches the dotted curve from left to right. The line of the group of trees above the falls on



Analytical Diagram of Plate XXXV



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the left, by being extended, continues upwards at a tangent to the group of trees on the right.

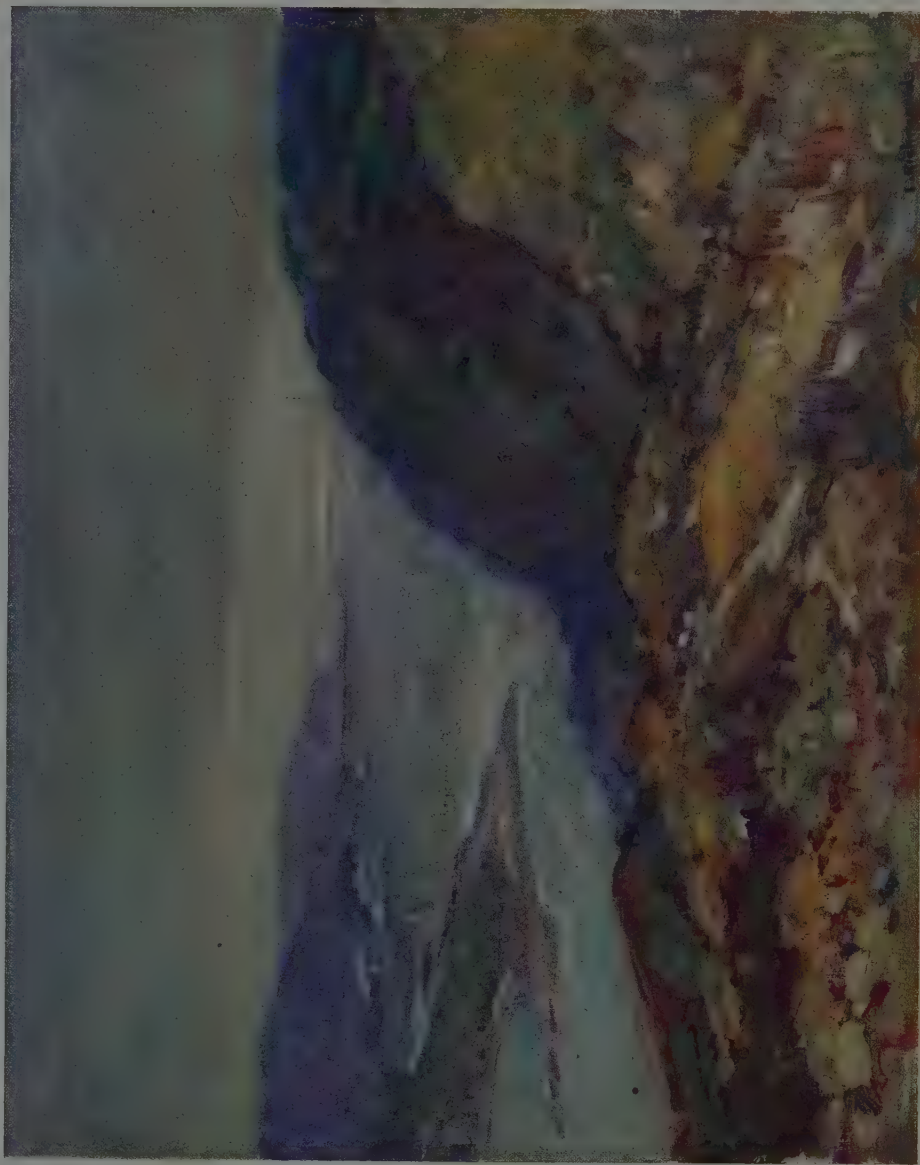
The picture on Plate XXXVI is entitled "Barmouth Estuary." This is a very difficult subject for an artist to paint. There is nothing in the natural subject to create a feeling of exhilaration. There is no strong sunlight, and the sky is nearly as dark as the distant hills.

In the first stage (see Plate XXXV) the colours were painted in with fairly bright tints, and somewhat flat. Had the ground-work been a little darker in colour it would have made an easier surface on which to paint the final colours. This subject has no sparkle and very little vitality, yet it is one of Nature's own moods. Pictorially, it possesses little to attract the average spectator, merely depicting one of those drab, quiet, melancholy days which is usually followed by rain.

Its construction is explained on page 95. Notice that the horizontal line of the sea is placed two-thirds of the distance up from the bottom line of the picture.

The coast lines on the left, in the middle and farther distance, connect (as shown by dotted lines) with the foreground construction.

Enough has been said in this chapter to suggest the possibility of obtaining plenty of variety in landscape pictures, should the artist be blessed with the gift of interpretation.





CHAPTER XVII

The Use of Outdoor Sketches for Picture-making



OME people suffer from the idea that artists, if they cared to do so, could give away the secret as to how they manage to turn their sketches to good account when making indoor pictures. There is no secret, neither is there any recipe for this achievement. It is merely a matter of common sense and constructional ability in the studio.

The feeling of liberty which naturally arises in the mind of the artist when all the creature comforts of studio life are available, and all the trials and tribulations of outdoor sketching are done away with, for the moment, is a good augury for a successful and well-balanced painting. Generally, one is more courageous when away from Nature than when facing all that

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she has to say. Some of the finest things have been painted indoors as the result of knowledge accumulated through outdoor sketching. It is possible to evolve a passable looking picture indoors without a great deal of knowledge, but this is a poor comfort for the earnest-minded student. If your sketches have good tone value and each sketch is backed up with pencil studies, there is every prospect of achieving something worth while. The lack of logical tints in a sketch is a greater disaster than the lack of detail. The artist, when painting the final picture in the studio from outdoor studies, has the privilege of leaving out noticeable mistakes as seen in the outdoor sketch or sketches. For instance, a sketch of quickly-moving clouds, which has failed to suggest the feeling of movement, can be remedied in the studio partly through memory and partly through common sense based on theoretical construction. Another sketch of a scene may be lacking in contrast. It is not a difficult matter in the sanctuary of a studio to brighten the high lights and deepen the shadows without losing the general harmony of the picture. There are no restrictions for the artist as regards any alterations in the finished picture. I have not only altered a picture in the studio, but have sometimes painted four of the same subject, and selected the best one for exhibition.

Avoid mannerisms in painting. Mannerisms are usually caused through too much indoor painting: the artist adopting an arbitrary style of technique and using it to express all moods of Nature. The handling of pigment in a picture should help the subject. Every landscape demands just that style of technique which, without any ostentation, is best suited for the picture. After some six months' outdoor sketching one can



Top—Sketch

"The Watchet Coast, Somerset" (Oil)
PLATE XXXVII

Bottom—Finished Picture

THE USE OF OUTDOOR SKETCHES

become rather weary of the physical and mental work involved, and the reaction of going back to studio life arouses all the feeling of freshness and virility. Then, at the end of another six months or less in the studio, one becomes tired and jaded through lack of the fresh outdoor life, and it becomes advisable to go back to Nature once more so as to regain the lost vitality. Change of environment is essential to the landscape painter.

On Plate XXXVII there are two coloured illustrations. The top represents the sketch of a subject entitled "The Watchet Coast, Somerset." The lower is the finished picture. The sky in the finished picture has lost that cold, greyish blue, which is seen in the sketch above. Dealing with the finished picture, notice that the rocks in the immediate foreground, resting on the shore, show more form and better drawing. The contour of the cliffs, commencing from the top left side and continuing downwards towards the central portion of the picture, displays fairly accurate drawing, while the slighter tinges of red on the edges send them back into proper tone relation. The strong light resting on the face of the cliff, coming more or less vertically downwards, has a suggestion of grey colour, which is missing in the sketch, thus helping to make the light appear to be on the surface of the cliff, instead of being in front of the cliff.

In an oil sketch of this sort it is splendid practice and a tonic for the mind to paint vigorously with strong brushmarks. Mistakes are welcome—they suggest something. Inanity is fatal if there is progress to be made in sketching. What does it matter if the paint is put on too thick or too thin, or if the rock is lacking in structural drawing in your sketch? It is, of course, preferable to achieve everything that is desirable right away,



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but as that is almost impossible the next best thing is to get as much workmanlike decision as time will allow, and a strong sense of tone, so that there is some chance of getting useful material that can be of help in the studio.

On Plate XXXVIII is to be seen another sketch, with the finished picture below, entitled "The Brendon Hills, from Williton, Somerset." The sketch shows strength without delicacy. The tones are incorrect, but the subject is clearly stated in pastel. The picture below—done in pastel also—is carried almost too far as regards finish. Here it is noticeable that the clouds are no longer trying to assert themselves at the expense of the foreground. Their lighter tints keep them in their proper tone relations to the distance, middle distance and foreground. The drawing of the distant hills shows more scholarly knowledge. The hills that are farthest away in the distance on the right have light touches of bluish green and purple, and are so delicate in tone that they help to create a feeling of being a very long distance from the spectator. The drawing of the trees in the central portion of the picture shows a more interesting pattern of light and shadow. The rocky formation at the foot of the picture is constructed more logically. The heavy weight of the shadows thrown by the trees on the adjoining field is illuminated with reflected light, and the drawing is more carefully rendered.

On Plate XXXIX is another sketch, with the finished picture, which is entitled "Old-Net Houses, Hastings." The sketch was done with real excitement, with no attempt at showing the strata on the rocks behind the old net-houses. The blue is too strong and the purple is too strong, but what a feeling of consolation the artist had in knowing that here was something

THE USE OF OUTDOOR SKETCHES

on which he could build the real thing ! In the finished picture it is noticeable that the strong reddish-purple is painted out on the cliff behind, with the structural formation more clearly expressed by means of warm greys and bluish shadows with obvious brush handling. The drawing of the old net-houses is more carefully handled, and the tonality of the foreground is more accurate with far less purple.

These pages showing sketches and finished pictures should convey to the student that the only thing that really matters is decisive statement in colour and tone, whether it be oil, water-colour, or pastel.

The dark tones of the tall net-houses help, through contrast in the depth of colour, to keep the cliffs well in the background. The figures in the foreground are mere colour expressions without positive drawing. For evening or night effects suggestion of form is more important than definite statement.



CHAPTER XVIII

Various Materials



IN the last chapter of this book it may not be inappropriate to suggest a few practical things relating to materials.

In pastel sketching it is not necessary to carry an easel or anything of a heavy nature. Take an ordinary sketching stool, a stout piece of beaver-board about 19 in. by 25 in., and half a dozen pieces of coloured paper cut about 18 in. by 24 in., so as to leave half an inch margin when clipped to the beaver-board. The paper should be fairly smooth in texture and not too bright in colour. Avoid rough paper, sand-paper and felt paper. Grey, brown, and warm green are better than purple or bright yellow. The latter two are liable to fade quickly, whereas the former three papers have more permanent qualities. A box of hand-made pastels, with some 70 to 100 varying tints, including a lavish number of sticks of yellow ochre, grey, deep brown, burnt sienna, black and blue, with a few sticks of red, deep violet, green, white, etc., should also be included, as without some of the above there can be no foundation tints, which are so essential for laying in the initial stage of a sketch. Pastel boxes as sold in art shops have plenty of pleasing colours—sometimes too many for practical use. Ordinary stationer's clips to hold the paper to the beaver-board should complete the outfit.



Top—Sketch

"The Brendon Hills from Willior, Somerset" (Pastel)

Bottom—Finished Picture



"Old Net-houses, Hastings" (Oil)

PLATE XXXIX

BOTTOM---Finished Picture

VARIOUS MATERIALS

When the pastel sketch is finished, take the clips off, and with care place the sketch underneath the other pieces of paper, immediately clipping the papers once more along the edges of the beaver-board. There is only one thing to avoid in pastel sketching, and that is, when the pastel sketch is packed underneath the other papers, see that it has no chance of slipping. When travelling, the artist should see that all pastel sketches are bound securely together, either with tightly-drawn string or with clips.

In water-colour sketching a small easel is sometimes used, but there are several things on the market to-day, one of which is an easel and stool combined. The front part of the easel is attached to the stool, and can be tilted at any angle.

Anything that is simple should lead to better work. Personally, I never use an easel for water-colour sketching, since I keep the paper almost horizontal, but I find it useful to have a miniature stool (in addition to the ordinary sketching stool) on which to place a large jar of water, together with the water-colour sketch box. I hold the sketch (which rests on the knees) in the left hand, paint with the right hand, and any water that runs off the sketch falls on to an old cloth which is placed below the painting. I can think of nothing simpler than this method.

It is interesting in water-colour sketching to experiment with various papers. Cartridge paper, if of the best quality, is very good, but it needs definite handling. David Cox paper is excellent for rich tone effects. There is of course Whatman's paper and various other lightly tinted papers with a fairly smooth surface, useful for both transparent washes or body colour. Should any mistake be made when painting

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transparent washes on either Cartridge or David Cox paper, it becomes a difficult matter to make the necessary correction. The picture must either be commenced again or else some body colour can be used.

For oil painting it is necessary to have something sturdy and strong in the way of an easel, and to stand up to the work. An occasional step backwards will enable the artist to compare the tone values. There are on the market simple easels for outdoor oil sketching, and any good artists' colour-man invariably has several selections. An oil sketch box, fitted with brass telescopic legs, may appeal to some students. Its chief virtue is that the box can always be kept in a horizontal position, even on the sloping side of a hill, by adjusting the length of the telescopic legs. Also it is steady when opposed to powerful winds out of doors. The student will soon find out which appeals to him as regards an oil-sketching outfit.

In oil sketching it is nearly always best to paint low in tone with thin colour, using plenty of oil media, such as linseed oil and turpentine, with a little copal varnish, and finally place the solid lighter colours over the darker tints. It is very difficult to paint dark oil colours on the top of light tints. Precisely the same remarks apply to pastel painting, and also to body colour when used with water colour.

In pure transparent water-colour painting the opposite method is adopted to that employed in oil and pastel painting. The first stage should be lightly tinted, and in the final stage the deepest colours should be used.

The colours used for the paintings as seen in the various reproductions throughout this book were selected from the following list—

VARIOUS MATERIALS

OILS	WATER-COLOURS
Zinc white	Tempera white
Lemon yellow	Chinese white
Chrome	Lemon yellow
Yellow ochre	Chrome ✓
Vermilion	Yellow ochre ✓
Light red	Vermilion ✓
Permanent crimson	Light red
Cobalt green	Permanent crimson ✓
Viridian	Viridian ✓
Terre verte	Deep Hooker's green ✓
Permanent blue	Permanent blue ✗
Cobalt blue	Deep ultramarine ✗
Cerulean blue	Cerulean blue ✓
Raw sienna	Burnt sienna ✓
Burnt sienna	Ivory black ✓
Burnt umber	
Ivory black	

Pastels (and only soft hand-made sticks are of any value) can be purchased in boxes ready for use, containing many colours of varying tints, nearly all of which are permanent. Carmine should be avoided, as it fades quite early.

The best way when buying pastels is to make a careful selection of some seventy tints, several of which, such as white, yellow ochre, grey, burnt sienna, and black, can be duplicated, since these colours are in constant use during the making of a

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sketch. Emerald green and the six shades of Hooker's green are invaluable, since they respond easily when in use. Certain other bright greens are known to be hard and gritty in quality. Good russet and olive greens are on the market, and there is an astonishing number of shades of red, orange, purple, brilliant yellow, etc.; but caution should be exercised when selecting the brighter tints, as they tend to cheapen the effect when used in a sketch.

It is excellent practice in this medium to try to get several tints with one colour. Use light yellow ochre on dark-grey paper. Break off a small piece of light yellow ochre about an inch long and use it by pressing lightly on the dark paper. The result will be fairly dark. Press again, only with more firmness, and the result will be a lighter tint. If heavier pressure be exercised the result will be quite light, and about the same colour as the original stick of pastel.

Always work pastels flat and avoid using any point unless absolutely necessary.





